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CONVERSE'S OPERA WELL RECEIVED AT BOSTON PREMIERE

**"The Sacrifice" by Composer of
"The Pipe of Desire," Shows a
Decided Advance Dramatically
Although Music Has Shortcom-
ings—A Powerful Third Act—
Constantino and Alice Nielsen in
Congenial Rôles**

BOSTON, March 7.—One of the most important events of the second season of the Boston Opera Company took place on the evening of the 3d, when Frederick S. Converse's second opera, "The Sacrifice," was produced for the first time on any stage at the Boston Opera House. The occasion was very brilliant. The theater was packed to its capacity. Nearly all of those most prominent in musical and social circles were present. Enthusiasm ran high.

After each act the artists who had taken part were recalled repeatedly. After the second act Wallace Goodrich, who had conducted, was called before the footlights with other artists, and finally, to the accompaniment of cheers, Mr. Converse made his appearance. He acknowledged several ovations, and then Mr. Russell came upon the stage. The two men shook hands in the teeth of the storm, and still the audience kept calling back the composer. Mr. Russell expressed his belief that for enthusiasm and brilliance this first night could not have been excelled anywhere. Mr. Converse, with justice, was delighted with the manner in which his latest work had been presented, though one performance has already convinced him that his first act requires considerable alteration. His audience, at least, was appreciative. Had he been a visiting celebrity from European shores there could not have been much more cordiality extended, and that is a very good sign.

How It Compares with "Pipe of Desire"

"The Sacrifice" is a decided advance, dramatically speaking, upon the "Pipe of Desire," but, as a matter of fact, it is impossible to measure Mr. Converse's progress as a composer of opera by comparing the two works, for they have nothing in common. In "The Pipe of Desire" Mr. Converse assumed an artistic attitude all his own. The objection was generally held that the results flew over the heads of the populace, and in his second work for the stage the Boston composer has endeavored, while keeping a lofty purpose in view, to follow operatic customs in making the utmost possible use of the scenic resources of the theater, to weave a plot full of movement and contrast, relying for its development upon the operation of simple and basic human impulses.

Mr. Converse has written a third act which is effective and which for the most part rings true. This act is operatic in the real and the best sense of the word. The situations demand broad and emotional treatment. There is no fussy detail, with which composers of poverty-stricken invention endeavor to cover up their lack of ideas, but which, in Mr. Converse's present stage, serve rather to impede and distract than assist him in musical expression. In this act the composer-librettist shows a firm grip of his subject-matter, which is not the case, as a rule, with the rest of the opera. The act is skillfully contrived. The dramatic interest increases in a crescendo from the first moment to the last and the effect is materially enhanced by theatrical means.

Thus Chonita lies tossing in a delirious dream in her bedchamber before the dawn. She has been wounded in an attempt to save her lover's life. Her lover has been captured and is to be shot as a spy. Tomasa, the Indian servant, watches by the bedside of her young charge. She is anx-



MARIO SAMMARCO.

The famous baritone of the Chicago-Philadelphia Opera Company as "Alvarado" in Victor Herbert's "Natoma," one of three new rôles which he has acquired during his season in this country. (See page 4.)

iously awaiting the arrival of a Mexican priest whom she has sent for, believing that the all-powerful priest will be able to succor them. Presently the priest arrives with words of comfort, for he is a servant of God and he knows that he can visit vengeance upon the enemies of his children. Before he arrives the rays of the sun flash into the room and there is a gorgeous accompanying episode for the orchestra. The instruments rise to a mighty climax, and at the top of the wave of tone the brass instruments shout out a militant theme. The priest, per contra, has a dark and dignified motive. Tomasa is sent down to the Mission, where the Americans hold Bernal captive, to beg Captain Burton, who also loves Chonita, to bring Bernal to her bedside for a last farewell. Burton comes with his prisoner. When Bernal's hands are untied he rushes to the bedside, and the lovers forget all for an instant in each other's arms. They defy death, which shall separate them but for the shortest time. When Burton sees this he turns his back as though he were the condemned. He would give his life for an hour of such love. Chonita makes a final appeal for Bernal, whom Burton would gladly release if it were in accord with military honor—if he could convince his men that Bernal was not spying, but visiting Chonita, when he was caught in disguise. The problem overwhelms him. He exclaims that he would give his life

(Continued on page 4)

PHILADELPHIA MAY LOSE ITS OPERA

**Chicago Company Directors Dis-
courage at Heavy Deficit
Incurred There**

So unsatisfactory has been the support given by Philadelphia to the performances of the Philadelphia-Chicago Opera Company this year that it is possible the company will not be heard there another season. A meeting of the directors of the company is expected to be held in New York this week and it is likely that it will then be determined to inform E. T. Stotesbury and his associates on the directorate of the Philadelphia establishment that unless some arrangement is made to liquidate the heavy losses incurred in the Quaker City this season the Chicago company will not be taken there again.

Reports confirming the statement of the discouraging conditions in Philadelphia come from Chicago, and it is said there that as a result the company is likely to be a strictly Western enterprise next season. The Chicago company has done a vast business in New York and an excellent business in Baltimore and those cities may be re-visited. Several far Western cities have expressed a desire for real grand opera, and it is possible that San Francisco, Denver, Seattle, Portland and Kansas City may be booked for engagements during a long tour. The very successful engagements this season in St. Louis, St. Paul and Milwaukee assure them of further visits.

The Chicago performances this season showed a considerable profit, but the Philadelphia deficit has been such as to wipe it out and show a loss for the entire season instead of the gain hoped for. There has already been a big season's seat sale for the Auditorium in Chicago for next season.

Still Doubtful When Caruso Will Be Able to Sing Again This Season

Whether Caruso will be able to sing again this season at the Metropolitan Opera House is a matter of serious uncertainty. The tenor returned this week from Atlantic City, where he has been recuperating and said that he felt all right again and was ready to sing as soon as his physicians gave him leave. Dr. Holbrook Curtis, of New York, who has been attending him, declares that there is no danger that his patient will lose his voice and that he may be able to sing within a week or two. The singer's throat is very sensitive, according to Dr. Curtis, but there is nothing fundamentally wrong in its condition. The Metropolitan management cannot, of course, state with any degree of certainty when the tenor will return to the company, but hopes it will be very soon. Caruso has not sung since his appearance, February 6, in "Germania," and it is estimated that his enforced absence has cost him at least \$25,000.

Arthur Schnabel, Eminent Berlin Pian- ist, to Tour America Next Season

One of the most important announcements affecting the forthcoming concert season came this week from H. Godfrey Turner, who has completed arrangements with Arthur Schnabel, the eminent Berlin pianist, for a tour here during January, February and March, 1912. Mr. Schnabel will appear with the leading symphony orchestras and give several recitals.

Victor Herbert to Write Another Serious Opera

Encouraged by the amount of public interest that has been manifested in his "Natoma," Victor Herbert is contemplating the composition of another grand opera. It is understood that he has been approached on the subject by certain operatic interests not named and that definite arrangements will be concluded within a few weeks, so that the new opera may be expected within a year.

Opera in English Enthusiasts in the Process of Organization

About 350 people, many of them prominent musicians, met at the New Theater, in New York, on Sunday afternoon, to form an organization which it had been intended to call the "Society for the Promotion of Opera in English and the Encouragement of American Music." A committee of temporary organization, including David Bispham, Reginald De Koven, Horatio W. Parker, Charles Henry Meltzer and Walter Damrosch, laid its suggestions before the meeting, but it was found that the plans projected had not been sufficiently crystallized to make its acceptance practicable. Statements made by those who attended the meeting, asking that literary people have equal prominence with musicians on a proposed council of thirty, and asking also that women be given representation in equal numbers with men, so complicated the meeting that it was agreed to hold the formation of the society over until next Sunday, when the temporary committee may have a practical plan of organization.

Mr. Meltzer announced that a wealthy New Yorker, who preferred to remain unidentified, had guaranteed the proposed society against losses should it agree to engage the Metropolitan Opera House for a special performance of either "Königskinder," "Die Walküre" or "Lohengrin" in English, with leading artists in the principal rôles.

STAR OF OPERA AT TWENTY-THREE

Within Four Years Lillian Grenville Has Ranged Herself with Mary Garden, Geraldine Farrar and Carolina White Among American Girls Who Have Successfully Matched Their Voices and Talents Against the World—Her Opinion of "Natoma" and of Opera in English

PHILADELPHIA, March 4. "Hello, is this Miss Lillian Grenville?" "Ye-es," faintly, "but I'm just about to take my bath."

"On, please don't; there is something important I want."

"It's about 'Natoma,' I'm sure," the voice declared.

"Yes," one answered in astonishment, "How did you guess?"

"Come upstairs," bade the voice, so one obeyed, and after threading the mazes of the Majestic Hotel finally located the prima donna of the Philadelphia-Chicago Opera Company by means of the mountain of trunks that stood before the door.

It slid open at a knock to reveal five feet four of the daintiest opera singer who has ever glimmered in Andreas Dippel's collection of stars. "I postponed my bath," Miss Grenville said, somewhat reproachfully, and drawing the folds of her Turkish towel bathrobe closer led the way to her sitting room. Two dainty rosetted slippers clung to Miss Grenville's feet; her bronze-gold hair tumbled in becoming disorder around her face. She looked even younger than her twenty-three years, and her smile was very charming as she leaned over with her gray eyes alight and asked, "Well, what shall we talk about?"

"You," one answered briefly, thinking it remarkable that not more than three Chicago artists had selected Miss Grenville as their ideal of perfect beauty, although probably only three had seen her. She smiled, revealing a row of even, white teeth, and then leaned over and patted the lid of the baby grand piano that held the place of honor in the room.

"Well, to begin with, I always loved to sing," she stated.

"How, when and where?"

"Well, to go back even farther then," she laughed, "I was born in New York and educated in the Sacred Heart Convent at Montreal. All my girlhood was spent in the convent and I used to sing when the girls asked me to. Sometimes it would make them cry and sometimes it would make them laugh, all according to the way I felt. Unformed, unfinished, uncertain as I was, I wanted to sing—I was determined to sing. It's a curious thing about a convent," she broke off, "but the force of reaction from the quiet life usually makes you long for the very opposite to it. I found the very opposite by going on the stage, but it was work, work, work, work, for the first lesson of art is to learn to toil terribly."

"At any rate I went to Paris and studied there for two years until I was nineteen. My parents opposed my going on the stage from the first, but I signed a four years' contract, and then—well, what could they do? I do think they're a bit proud of me now, though," she appended with a nod toward the room where her mother was dressing.

"I made my debut in Nice as Juliet, and sang with more confidence then than I have ever had since, I do believe. The prima donna—Mme. Miranda it was—fell ill and I replaced her without even a rehearsal. I've never sung anything but principal rôles since then," proudly, "and I do think that's splendid, don't you?"

It is indeed "splendid," for the remarkable achievements of the young singer have been such that within four years she has shot directly into public ken as ranking beside the famous trio of American girls who matched their voices against those of

the old-world artists and held their own. Mary Garden, Geraldine Farrar, Carolina White, and now Lillian Grenville have wrung praise from the most critical even of Parisian audiences.

"The Europeans are hard to please," said Miss Grenville. "Even the little towns have their opera houses over there. Here the country is too young to have the universal appreciation which the people there inherit from years back. Opera in America is a social function. Appreciation is limited to sects. But it will come in time. The music lovers grow from year to year and eventually the masses will know opera and love it."

"You want to know what I have sung in and what rôles I like best. Well, it is a long list. Let's see," and she ticked from off on the tips of her daintily tinted nails. "Marguerite in 'Faust,' Juliet, 'Traviata,' Gilda in 'Rigoletto,' Lucia, Mimi in 'Bohème,' Tosca—ah! 'Tosca,' I love that—'Louise,' 'Mélisande'—how the people of Nice laughed when I sang that for them! They couldn't understand it at all, but they were lovely to me. And then 'Thaïs,' 'Manon,' 'Carmen' and 'Mignon.' I sing also in 'Les Huguenots' and 'Quo Vadis' and that charming one-act operette, 'The Secret of Susanne,' that I

hoped to sing here. Of them all I love 'Thaïs,' for there I can act. And 'Tosca.' Ah! 'Tosca,' of the love and hate. I want the rôles that make me feel. That is why I love 'Manon,' too."

"But, by the way," the singer broke off suddenly, "we were to talk of 'Natoma,' you know, and I have a charming rôle in that. What do I think of 'Natoma'? Beautiful, beautiful! Really it has some of the best modern operatic music that we have in the score. We work, work, work in order that it may bring a huge triumph, and Mr. Herbert has worked hardest of all."

"But, do you know, I think this singing in English is very difficult," she added as an afterthought. "It's angular and sharp in sound; it's guttural like the German and music must be written particularly for it. It will be a long time before operas are sung in English, and first of all there must be schools of declamation established and enunciation taught, to make it successful."

"Then, too, our translations from the Italian and French are miserable. Just look at the librettos. Why, they are wretched. Every opera should be sung in its own language. Keep the French operas in French, say I, and teach the singers the language. The words are comparatively unimportant anyway, for they cannot be understood. Such music as is written for the Italian or French cannot easily nor gracefully be translated and sung in English. And then, when we reach the point where operas are written in English, like 'Natoma,' why, then, they must be sung in their own particular language, too. Then the Italian and French singers will master English."

Miss Grenville explained that many of the singing teachers abroad will refuse prospective pupils who are unacquainted with French and Italian. For her part she is so accustomed to speaking both that a very funny incident occurred in Chicago when she first arrived from abroad. After a four years' absence from the country the singer had become unaccustomed to the use of English, and in consequence found herself stranded some five miles from the opera house on the way to a rehearsal once, because she persisted in giving directions to the cabman in French. "How furious I was!" she laughed merrily, "and now I try to think in all three and translate

as occasion demands." The next language that Miss Grenville will set out to conquer is German.

"This Summer I shall work hard," she explained, "for I am going to try Wagner at last. I shall study three rôles, 'Elsa' in 'Lohengrin,' 'Eva' in the 'Meistersinger' and 'Elizabeth' in 'Tannhäuser.'"

"How curious it all is," the singer sighed a little wistfully. "At first, when I stepped out on the stage of the Metropolitan Opera House in New York, I was horribly frightened. It was like being fed to a crowd of lions to feel that you must stand there alone and sing an aria with your throat closed up tight like this"—and she gulped expressively. "Then, sometimes, when they clapped and clapped, it made me feel how useless it all was. 'What is the object of it all?' I would think to myself. 'How I worked and worked, and what was it all for?' Caruso said the same thing to me once, but he loves to get his audience worked up and carried away."

"With me it is different. I stop being me. I am Mimi really for the time. I really suffer with her. It was as Mimi that I made my debut in Chicago last November."

"What is the difference between audiences? H'm! Well, Americans are dear, delightful people, and I love them all. But the Europeans are harder to please. They know more, you see," she explained. "There you get horribly low salaries for singing in little companies, but that is because there is at least three times as much music abroad as here. Oh, there is no doubt about it—Europe is the place for study. One needs the atmosphere, the true placing of the voice. You can't get that here."

"But, if the girls who are aspiring to be singers and who flock abroad by the thousands only understood how hard they must work! If they knew the difficulties and troubles and sufferings one must go through!"

"But you seem to have been singularly fortunate in this respect," she was reminded. "No singing in minor parts or struggling for years and years before recognition came."

"Yes, yes, I know," she said, impatiently, "but I had my troubles, too. For years it was not decided whether I was a light or heavy soprano, and I grew impatient over what I considered a waste of precious time. I made my debut when I was ill and disheartened, and the constant grind, grind, grind sometimes wears you to a thin edge. Just for instance," she exemplified, "I rehearse from ten o'clock sometimes until six. Then back again at eight to rehearse probably until midnight. Or I spend a day at the piano learning a new rôle. Or perhaps, as happened the other night, Mary Garden has a cold and at the last moment I am sent on in her place. Fancy! I had never rehearsed with any of the company before. My costumes came up from the station fifteen minutes before I was ready to go on the stage, and I walked on to the first scene pinning my dress on. It's

dreadful to be called upon to replace such a famous woman at the eleventh hour."

"You wonder what part of the country I like the best?" Miss Grenville asked after a pause. "It is all nice, for it is all big. I got my impressions of the South from James Lane Allen, whom I had read abroad, and when I got over here the people looked just the way I thought they ought to. It was delightful. Philadelphia has gotten quite homelike to me, too. We have been here so long, you know, and will remain until April 11. By the way, I want to tell you that I think your Philadelphia Operatic Society is wonderful, simply wonderful. I couldn't believe my own ears when I heard them. Mr. Herbert, Mr. Redding and I all went to hear them in 'Faust' and I was simply dumfounded. I thought they were amateurs when I went, but I was never more mistaken in my life."

"Now I think you know all about me from the musical standpoint," she remarked with a glance at the clock which was drawing perilously close to rehearsal time.

"But what of Lillian Grenville, the individual?"

"Oh, a very easily understood person. 'I've only got one hobby and that is the collecting of old books. I love them, I don't know why. You should see some of my rare old Italian tomes. They smell like a rare old wine. For the most part I take scientific exercise and baths and all that. Don't ask me anything about clothes. I merely think that t.e.v should be large enough to let one move about in them,' and she wriggled a pair of fine shoulders expressively under the Turkish towel bathrobe with a laugh."

"Are you a suffragette?"

"No, oh no," Miss Grenville denied! with emphasis, "I haven't time. My life is here," and she touched the piano again. "Have I a temperament? Let me think," she quibbled. "No, I'm never troubled with tantrums or moods. I'm really happy most of the time, because I'm working hard. I've got a theory that we're all here to grow; that somehow evolution is going on with us all the time. I want to do big things and fine ones, and to do either one must be that way, don't you think?" she appealed.

"How about—er—love?" she was asked. But a shake of the head was the only response.

"All for music," she laughed, "every bit." Another question was trembling on the lips of the interviewer when Miss Grenville's companion came in and gently but firmly led her away. "That rehearsal is in ten minutes," she reminded, unheeding of the wrinkle of the pretty eyebrows and the pucker of the little lady's lips.

"My Nemesis," laughed Miss Grenville, and with a wave of the hand she disappeared into the recesses of her tub, whence a little later came the sounds of a prodigious splashing and snatches of 'Natoma' intermingled with vocal scales.

JOSEPH S. MCGLYNN.

"SECRET OF SUZANNE"

American Premiere of Wolf-Ferrari Opera at Metropolitan Next Week

New York is to have the first production in America of "The Secret of Suzanne," a one-act opera by Ermanno Wolf-Ferrari. The Philadelphia-Chicago Opera Company will sing it here next Tuesday evening, March 14, at the Metropolitan Opera House, according to announcement by General Manager Andreas Dippel. The cast will include Carolina White, who will make her New York debut on this occasion, and Messrs. Sammarco and Daddi. It will be sung in Italian, and will be given in conjunction with Massenet's "Le Jongleur de Notre Dame." The Philadelphia production will come later.

Mr. Dippel also announced the cast for "Quo Vadis," the musical adaptation of Sienkiewicz's novel by Jean Nougues, which will be sung in Philadelphia for the first time in America late in March. Maurice Renaud will sing the rôle of Petrone, the arbiter of Roman fashion. Charles Dalmorès will be heard as Vinicius, nephew of Petrone, who loves Lygie, the Christian girl. Alice Zeppilli will be Lygie. The part of Eunice, the Grecian slave of Petrone, will be sung by Lillian Grenville, who created this rôle in the first production of "Quo Vadis" on any stage, which took place at Nice on February 10, 1909. Eleonora de Cisneros will be heard as Poppee, the Empress. The rôle of Nero, the Emperor, who sings while the city burns, will be sung by Vittorio Arimondi. Hector Dufranne will have the important part of Chilon, the philosopher. Among the others in the cast of thirty-five will be C. Bressler-Gianoli, Gustave Huberdeau, Armand Crabé, Constantin Nicolay, Mabel Riegelman, Emilio Venturini, Suzanne Dumesnil, Marie Cavan, Minnie Egner, Michele Sampieri and Nicola Fossetta.

MELTZER SUES RAILROAD

Music Critic Claims \$35,000 for False Arrest in Philadelphia

Charles Henry Meltzer, music critic of the New York American, has sued the Pennsylvania Railroad for \$35,000 damages for false arrest. The suit grows out of a recent experience Mr. Meltzer had in Philadelphia where he went to attend the dress rehearsal of Victor Herbert's opera, "Natoma." Mr. Meltzer had purchased a round-trip ticket on a railroad from New York and went to the railroad station to catch the four o'clock train for New York in order to attend the Boston Symphony Orchestra concert that night. With him were Sylvester Rawling, of the Evening World, and Max Smith, of the Press.

Mr. Meltzer presented half of the return trip ticket, which had been given him badly torn by a conductor. The gateman refused to accept the ticket, saying that it should be torn exactly in half. Mr. Meltzer then pulled out a \$20 bill and said that he would pay the fare on the train. The gateman refused to admit him, and in the excitement that followed two special policemen arrested him, took him in a patrol wagon to a police station, and he was in a cell for several hours before he could be bailed out by reporters for the Philadelphia North American.

In the police court the following morning a policeman testified that Mr. Meltzer had hit him, but the critic's attorney showed that he had a leather grip in one hand and papers in the other and dropped the grip to take out the \$20 bill, and therefore, as his hands were full, he could not have struck the policeman. He was immediately discharged from custody.

Vincent d'Indy, the French composer, has been seriously ill and has left Paris to recuperate in the South of France.

LACK TRAINING TO SING IN ENGLISH

That, Says Amato, Is the Chief Reason Why Our Artists Cannot Expect to Make Opera in English Intelligible—The Famous Metropolitan Baritone Also an Amateur Voice Teacher

AS all roads used once to lead to Rome so all discussions with singers of today on any topic under the sun are bound to lead to the question of singing in English. Therefore, it seemed the most logical thing in the world that three minutes or so after Mr. Amato had greeted me in the drawing-room of his suite at the Ansonia he should have started to set forth his views on the matter. The great Italian baritone is exceedingly modest and will not condescend to regale you with any striking facts about his own personality, and when I baldly requested him to tell me "something about yourself" he blandly informed me that Pasquale Amato was but a plain, blunt man and that what he could tell about him could not be of the slightest possible interest to the community at large. So being effectively blocked along this track, what more obvious for me than to invoke his beliefs on the great question of the day? Whereat he smiled rather sadly, it seemed, and took the plunge headforemost. "Singing in English—well and good; but don't you notice that whenever the thing is tried there is a general outcry that it is impossible to understand what the English or American born artists are saying? When 'Natoma' was given in Philadelphia were there not complaints that most of what Mr. McCormack sang was lost? When the 'Pipe of Desire' was sung in Boston, some time ago, did I not hear the same sort of thing about the Americans in the cast? Well, then, what would happen if everything were to be turned into English and given under such circumstances?"

Here was not an encouraging beginning. Things have somehow or other come to a pass in this blessed day that you take it as a matter of course that every singer will heartily endorse the new idea—all the more so if he is a foreigner. However, I did not then and there give up Mr. Amato for lost.

"But is it your opinion, then, that English cannot be made comprehensible?" I ventured.

"Oh! nothing of the sort!" came the answer very emphatically. "The whole thing is that the singers don't have the proper training to pronounce well. It is all very well to talk about establishing a conservatory here at which enunciation shall be one of the subjects studied, but it seems to me that you will first have to go about finding those capable of teaching it; and even then it will be seen that the teachers themselves need more teaching. The cause is not going to derive much benefit from the habit prevalent among Americans of talking with their mouths half shut. Now it may be all very well and good to say, 'Good morning, how do you do?' or something of that sort in this fashion. The person to whom you are addressing it seems to understand without any trouble, as long as you *speak* it. But the matter assumes a different aspect when you try to *sing* it. It is then that you will find people holding up their hands and insisting that you might just as well have been singing in any language whatsoever for all they could make out."

All of which is a sad truth that has been reiterated many a time and oft.

"In order to make words carry in singing we must, if not exactly exaggerate their constituent sounds, at least modify them in certain respects. We have to do this whether the language be English or German or Spanish or Russian. Take for instance the word 'when.' Something must be done with that 'wh' sound, which, as it stands is nothing more than air and cannot be converted into tone. One must do something to give it more or less of a vowel sound, to modify the entire word into something like 'whou-en.' In the same way we have trouble with the German 'ch' sound or the Spanish equivalent to the English 'th.' There is much in French, too, that is difficult to sing. I, for my part, had much less trouble with German than with French. Its sounds require the same treatment as the Italian, while in French there are nasal sounds like 'en,' 'un,' 'in' and so on that give one not accustomed to them a great deal of trouble."

Mr. Amato did not volunteer the information as to whether he himself had ever stood on singing acquaintance with our language. In reply to a question to that effect he informed me that he had; but in secret, by himself.

"I am busily practicing it now," he said. "Next October I have a concert tour in this country and so I shall have to sing some

English things. But I am not anxious to do so until I feel myself able to do it perfectly. When I sing in English I want to be able to say that I have done it well. Otherwise I should consider myself as doing more harm than good."

So much then for singing the English language. I had hitherto held my peace about opera in English. Mr. Amato showed no disposition to tackle the subject. It was,

of those companies. But as twenty-two days have to elapse between the rendering of that decision and my entering into relations with any other company, my hands are still tied. The American talking-machine firms have, nevertheless, pursued me industriously.

If Mr. Amato were not an opera singer he would be a teacher. He freely admits it and insists, furthermore, that he would like it. "I wish I had a little more spare time," he told me, "that I might devote myself more to the instruction of promising pupils. I am doing some work of the kind at present, not for remuneration—for I take none—but for sheer love of the work. I have had two very promising pupils. One of them came to me last year. He had a good voice, but had been badly trained. Now he is singing in opera with much success. I have another one this year who promises to accomplish great things. I get

stacks of letters asking me for a hearing. Most of them I have, of course, to ignore. But I have undertaken a new plan just now. Next week I am going to hear some of the pupils of Mr. Mildenberg sing. Those that I think fit I shall take with me to Italy this Summer and there they shall make their debuts in opera under my protection. There is an opera at the town near Rimini, where I spend my



Pasquale Amato, the distinguished baritone of the Metropolitan Opera Company

therefore, not without some misgiving that I asked it and quickly found that my misgivings were justified. Mr. Amato would have none of it.

"If operas are written in English then give them in English. Otherwise have them in the original. Not only would it be useless to have translations interpreted by those who could not make themselves understood, but it is not just to point out the fact that everything is given in Italian at La Scala, in French at the Paris Opéra and in German in Berlin. The result of this is that the Wagner operas in Italy are entirely different from what they are in their original state. Italian for Wagner is utterly inartistic. The softness of the language is altogether at variance with the heroic qualities of the dramas. Why, 'Meistersinger' in Italian is something almost unthinkable. Beckmesser's speeches, so sharp and cutting in the German, lose every vestige of their true quality, and thus Italian operagoers get something that is really not 'Meistersinger' at all. The Metropolitan is a great operatic establishment, the greatest in the world, I may say. Is it not therefore proper that everything it does should be carried out on an ideal plane? And the performance of operas in the tongue in which they were written is ideal."

"Are the directors of the Metropolitan opposed to English? Not in the least. Their tastes are thoroughly eclectic. Mr. Gatti is just as happy to welcome a good English opera as any in French, German, Italian or anything else. Prejudice in one way or another is the last charge that could be brought against the directors."

Mr. Amato's operatic dissertation—part of which had been delivered in English and part in French—was abruptly cut short at this point by a violent ringing of the telephone. The next moment he was protesting strongly that it was impossible for him to receive any one, as he was under the weather and the care of the doctor.

"It is from a phonograph company," he informed me when he re-entered the room. "They have given me no peace lately, and day after day there are three or four after me. Only a few days ago I won a suit in one of the Italian law courts against one

Mr. Amato as the "Sheriff" in Puccini's "Girl of the Golden West"

vacation. It is attended by many Summer visitors. It will offer the singers excellent opportunities, and as they will appear under my protection they need fear no harm. But you know it is very unjust to call the Italian managers robbers and the like for forcing young singers who do not promise great things to pay for a first appearance. Why should an impresario risk his own money and artistic reputation on one whom the public is likely to reject? It is all very well to accuse a manager of injustice in an instance of the kind, but why, after all, should he deliberately court disaster?"

"The great trouble with singing teachers in this country is that they are trying to turn out singers in a ridiculously short space of time. I have students inform me that they have been studying for as long as six months and now feel prepared to go into opera! Think of such a thing! Opera after six months! Why, I had studied scales for three years when I began. Nowadays every one wants to go into opera because he hears of the salaries drawn by Caruso, Geraldine Farrar and others. And many teachers in this country are actually trying to encourage such folly by undertaking to turn out opera singers in such absurdly brief periods. Of course there are some good teachers, and I have been much pleased with work done by a few here and there. But on the whole the conditions of vocal instruction here leave much to be desired." H. F. P.

BUSONI'S VIRTUOSOSHIP ASTONISHES BROOKLYN

Pianist Offers Program Calculated to Display His Technical Mastery Rather Than His Artistic Powers

The recital of Ferruccio Busoni at the Academy of Music, Brooklyn, on Thursday evening, March 2, was one of the important and much anticipated events of the local season. For those who had never heard Busoni to better advantage, his work on this occasion seemed deserving of the highest approval. There were many in the audience, however, who could recall a Busoni performance that revealed him a greater artist although no greater a virtuoso than he appeared to be at his recent recital across the river. An unhappily chosen program was doubtless accountable for this.

Chopin's Sonata No. 2 was the one number in which poetic conception prevailed over technical display. The pianist's own transcription of the Bach Chaconne aroused admiration from the very start, and the audience prepared itself for one of those rare treats in which skill combined with art, Busoni being representative of both, provided the listener with cherished and never-to-be-forgotten moments of enjoyment. And in each of the movements of the Chopin Sonata Busoni fulfilled this promise. His playing of the famous and much worn funeral march was exceedingly masculine, a march that should inspire feelings of awe rather than sorrow. The wonderful presto was rendered in a manner setting forth, more than anything else, a certain descriptive element in the music. His interpretation in this last movement is far more intellectual than in the first section of the sonata where Busoni regards as unnecessary any marked accentuation in the leading melody.

After the sonata came the Variations, op. 1, of Schumann. The same composer's Toccata, op. 7, was brilliantly executed, Busoni's light-fingered treatment of double sixths being in itself sufficient cause for amazement. From this point on the program took a turn towards the sensational.

As regards Liszt, Busoni is always aroused to an unexampled state of fervor and enthusiasm, and the thirteenth Rhapsody of this composer was, therefore, performed in a most picturesque style. It held the closest attention of the audience for, to an extent, it revealed the virtuoso at his best. The Schubert-Liszt "Erl-König" is always masterful and commanding under Busoni's hands, and his playing of the number at this recital was superb both for its tonal and interpretative qualities. The Caprice-Valse of Liszt and the Hungarian March, Schubert-Liszt, are so musically thin as to have hardly warranted Busoni's consideration. Through them the virtuoso spoke rather than the artist.

On Tuesday evening, February 28, the Metropolitan Opera Company produced "La Tosca" at the Academy of Music. The cast included Olive Fremstad as Tosca, Jadowlker as Mario and Scotti as Scarpia. The performance was under the direction of Podesti and was of generally high merit. L. D. K.

Five Million-Dollar Opera House for the Kaiser

BERLIN, March 4.—The Kaiser's long-cherished hopes of a new royal opera house are at last materializing, as indicated by the action yesterday of the budget committee of the Prussian Diet in voting \$150,000 for the purchase of the site facing the Reichstag. It is estimated that the building will cost \$5,000,000, to which the Crown will contribute \$750,000. It is thought that the transfer of the present opera house to the municipality will bring in \$2,000,000, although it is not certain that the municipality will agree to such a figure. The Kaiser wants an auditorium that will seat 2,500 persons and a royal box seating 100, with dining room attached. The stage will be 120 feet wide and ninety feet deep.

CONVERSE'S OPERA WELL RECEIVED AT BOSTON PREMIERE

[Continued from page 1]

could it be solved and Chonita be happy. The priest, a bigoted fanatic and unscrupulous as such fanatics can be, answers that this prayer is heard, that even now death awaits the American. He makes a signal and men concealed outside attack the house. It is soon seen that the Americans can hold their own, but Burton, seeing a way out of his perplexity, rushes upon a Mexican, lowers his guard unexpectedly and is shot to death. Chonita is awed and speechless at this sacrifice and she is supported by Bernal as she advances to kneel by the dead body. She and Bernal are led away to the mountains, where security and marriage awaits them.

The Third Act Powerful

In this act there is proportion and strength of workmanship and genuine feeling. There is opportunity for musical expansion and for the expression of emotions known to the composer, who here commences to live in his score. There is the splurge of the orchestral music to the sunrise and the quick contrast of the morning hymn sung by voices unaccompanied. There is the most thrilling moment in the opera when for a moment the voices of the lovers, supported by a sweeping, flashing orchestra, ring out in song.

The Composer's Own Libretto

In the rest of the opera Mr. Converse is experimenting, feeling for solid ground. He is the author of his own libretto. The more lyric portions of the text are by John Macy, but Mr. Macy fitted his text pretty closely to rhythms and forms practically settled beforehand by the composer. His aid was not very considerable. It is Mr. Converse's libretto, constructed after a general plan of some excellence, but a plan which is not over well executed. An opera libretto in English is no child's play. A



F. S. Converse, Composer of "The Sacrifice"

drama must be embodied without disconcerting literalism, with every moment susceptible to musical treatment and contributing to the progress of the drama. The text should be concise, strong and beautiful, for, while it may be admitted that Italian composers, in days of yore, got along nicely with lines ending in "amore" and "dolore," it is also a fact that a modern musician is far more exacting in his literary demands and he will not find himself easily stimulated to creative labor unless there be material which is truly artistic to appeal to his sensibilities. There are a number of extraneous passages in Mr. Converse's libretto. The second act has more movement and contrast customs, though it is too obviously a following of operatic traditions, and various songs and dances occur, not as the inevitable outcome of situations but as far-fetched divertissements gotten up by one anxious to hold the interest of his audience. The opera has no orchestral prelude, save about four measures which serve well to convey the sensation of the laziness and the tropical luxuriance of the scene uncovered by the rising curtain.

The Story of the Opera

"The Sacrifice" has its scene in Southern California when that region was without nationality excepting that rising from sheer numbers. The scenes are an old Spanish mission and the garden of Senora Araya's house, with the mission visible.

In the mission are encamped Captain Burton and his American soldiers, who have been attacked by Bernal, Chonita's suitor and leader of the Mexican forces.

Burton has in the meantime fallen in love with the beautiful Mexican, who once saved him from assassination at Bernal's hands. It is apparent that the Americans can hold their own, but Burton, perceiving the solution of the situation, makes a sudden resolve. He faces a Mexican, unexpectedly lowers his guard and is killed. Chonita, overwhelmed by the greatness of this deed, is supported by Bernal as she advances to kneel by the body. Pablo and several attendants enter with a litter for Chonita. She and Bernal are led away toward the mountains. Her death from a wound by her Mexican lover ends the opera.

[Continued on next page]

SAMMARCO AS A SINGER OF ENGLISH

IT is now more than two years since the famous Italian baritone, Mario Sammarco, made his first public appearance as a singer in English, and it is therefore but a natural outcome that he should appear in an important rôle in what has been hailed as the first American grand opera, "Natoma." Of course, it is not the first, but that is beside the question. It is interesting to know that what first attracted Sammarco's attention to the singing possibilities of English were some songs by our own Edward MacDowell. Signor Sammarco heard them in concert, became enthusiastic over them and wished to include them in his repertoire. The question of language then presented itself. A number of MacDowell's songs have German translations or original words, but there are no Italian translations, nor does Signor Sammarco care for translations when it is possible to sing the original. He already sang in his own Sicilian and the Neapolitan dialects, in Italian, French, Spanish and Russian, but, although he spoke English with some fluency, he was diffident about singing it.

Encouraged to try, however, he began studying three MacDowell songs, "The Robin," "The West Wind" and "Thy Beaming Eyes." The last of these he tried at a concert in Mendelssohn Hall and it was received with such marked favor that he repeated it at a Sunday concert at the Manhattan and later at a musicale. In consequence, he added several English songs to his repertoire and sang them both at musicales in London and at his recital there last October, receiving excellent notices from the press for his English enunciation. He included English songs in his concert programs this Winter, both in Denver and Chicago, and so it was less of a novelty to him than may have been supposed when he began studying the rôle of Alvarado in Victor Herbert's opera. As a matter of fact, Mr. Herbert had the popular baritone of the Manhattan expressly in mind when he began writing the opera for Oscar Hammerstein, nearly two years ago, and hoped to be able to persuade Sammarco to sing the rôle in English.

Question of Enunciation

"I find English by no means unsingable," said Sammarco when he first began studying the rôle of Alvarado. "That it presents difficulties is natural, but then so does any language. As to distinctness of utterance, Italian is called the language of

song and it probably is the easiest language for singers owing to the prevalence of vowels, but it is by no means uncommon to find Italian singers who cannot make themselves understood when singing their own language. It is solely a question of understanding the mechanism of vocal enunciation. If the principles of this side of the art of singing are understood the singer should be able to make himself comprehensible in whatever language he sings. He should be able to do this, however many traces of accent there may be. I claim that this is simply a question of understanding the principles of correct enunciation in singing and that this is true of whatever language the artist sings."

MAUD POWELL'S ARTISTRY DELIGHTS IN BALTIMORE

Noted Violinist's Recital at Peabody Conservator Shows Her at Her Best

BALTIMORE, March 6.—A veritable triumph was scored by Maud Powell, the violinist, at her recital in the Peabody Conservatory of Music on Friday afternoon of last week. She was greeted by an audience that completely packed the hall and acclaimed her rapturously throughout the concert. She played the Sibelius Concerto in D Minor, the Brahms Violin Sonata in D Minor, a Beethoven minuet, Schubert's "Ave Maria" and other short numbers by Tchaikowsky, Brahms, Cui and Wieniawski. In the Sibelius concerto she revealed an almost uncanny facility in surmounting its stupendous difficulties, and in addition played it with a wealth of expression and supreme beauty of tone quality. The Brahms sonata was another feat which she encompassed in unsurpassable style. Such a performance is calculated to delight even those whose antipathy to Brahms is of the most pronounced. Little need be said of the playing of the shorter pieces. It was about as near perfection as any mortal can ever hope to attain to. The accompaniments were played in inspiring style by Waldemar Liachowsky.

W. J. R.

"Genuine Stradivarius" Violins Made in Hoboken

Collectors who are desirous of obtaining "genuine Stradivarius violins," made in Hoboken, are informed by music dealers of

New York that there will be no difficulty in accommodating them. Numerous violins supposed to have been made in Germany or Italy are being turned out in Hoboken, it is said, with faded and torn slips, yellow with "age," pasted at the bottom of the inside of the instruments and bearing the name of Stradivarius. Purchasers who believe they have acquired something of untold value for \$50 or \$100 are informed, when they take their instruments to dealers, that they are worth perhaps \$10, at a generous estimate. The case is cited of a St. Louis man who bought a bogus Stradivarius for \$100, convinced that it was worth at least \$25,000, only to discover that a \$10 price upon it would be exaggerating its worth.

HELEN WALDO'S TOUR

Contralto Returns from Series of Recitals in Middle West

Helen Jane Waldo, contralto, whose programs of children's songs and Scotch and Shakespearian cycles have made her well known throughout the East and Middle West, has just returned from a series of recitals throughout the Middle West.

She sang a return engagement in Wooster, O., a recital in Springfield, O., one in Decatur, Ill., two in Appleton, Wis., and return engagements in Bloomington, Ind., Oshkosh and Green Bay, Wis. In all of these recitals she was most successful. Her success may be measured in part by the great number of return engagements which she received.

She sang in Brooklyn on March 8 and 10 and in New York on the latter date and has engagements for Lafayette, Ind., March 14, and Newark, N. J., on March 20. Three of these engagements are return recitals.

Pittsburg's Royal Welcome for the Cincinnati Orchestra

[By telegraph to MUSICAL AMERICA]

PITTSBURG, March 7.—The Cincinnati Symphony Orchestra and Leopold Stokowski scored a great triumph to-night in Carnegie Hall, which was packed with a wildly enthusiastic audience. Stokowski was recalled again and again and obliged to play an encore at last, something he has never done before. The program included "Meistersinger" overture and the "Unfinished" Symphony of Schubert.

J. S.

Calvé in New York

Emma Calvé arrived in New York from San Francisco on Sunday last and has been spending a few days quietly in town before continuing her journey to Paris. She has been making a concert tour of the world.

METROPOLITAN ARTISTS FOR RICHMOND FESTIVAL

Five Stars of Opera Engaged for May Concerts—Philharmonic Association's Excellent Program

RICHMOND, VA., March 4.—The Wednesday Club has just issued an announcement of its Eighteenth Annual Festival, to be held May 1 and 2, with the following assisting artists: Alma Gluck, Florence Wickham, Pasquale Amato, Riccardo Martin and Herbert Witherspoon, all of the Metropolitan forces, with the orchestra of that institution under Joseph Pasternack. This is the biggest aggregation of stars the club has ever contracted with in its history, and a beautiful festival is assured. The Musical Committee is composed of J. G. Corley, president; Arthur Scrivnor, A. B. Ginton and Meade T. Spicer. The arrangements for the festival were made through F. C. Coppicus, general secretary of the Metropolitan Opera Company.

The Richmond Philharmonic Association gave its second concert of its series of four last week, in the City Auditorium, with a quartet of local singers: Mrs. W. Henry Baker, soprano; Charlotte Kendall Schroeder, contralto; Lynn Tucker, tenor, and Howard Bryant, basso. The orchestra, under W. H. Baker, director, showed marked improvement over the preceding concert in its performance of Schubert's symphony, B Minor; Grieg, Norwegian Dance, and an excellent composition by the conductor for violin, with orchestra accompaniment, called "Swing Song," Mrs. F. Dellard Hequemour, violin soloist. Victor Kemp's song cycle, "Trend of Time," was admirably sung by the quartet with notable work by Mr. Bryant and Mrs. Schroeder.

G. W. J., Jr.

A musicale was given on February 24 at the home of Mrs. F. G. Wisner, Laurel, Miss. The participating artists were Mrs. Pleasants, soprano, and Mrs. Beer, pianist. The former was heard in songs by Hil-dach, Chadwick, MacDowell, Ware and Russell, the latter in piano works by Chopin, Grieg, Liadow and Rheinberger.

NICOLA THOMAS

VIOLINIST

Concerts—Recitals

Personal Address: 12 West 66th St., New York

SCENE FROM ACT II OF THE NEW AMERICAN GRAND OPERA "THE SACRIFICE"



CONVERSE'S OPERA WELL RECEIVED AT BOSTON PREMIERE

[Continued from page 4]

Five Musical Motives

There are five musical motives used rather economically throughout: A graceful phrase for *Chonita*; two motives for *Bernal*, the one of a fiery, impetuous nature, the other in the rhythm of the habanera, savoring more of languor and passion; a stern ancestral motive which accompanies the words of *Tomas*, referring to the American invasion, "The March of the Races"; a motive of rather indetermi-

pages. The best music occurs when there is opportunity for the orchestra to discourse by itself or when for a moment there is possibility for sustained utterance on the part of the singer. The orchestration, unfortunately, is not always well balanced, nor are the motives ever potential or blazoned forth as they need to be in that grossly public diversion known as "grand opera." In fact, everything goes to show that "The Sacrifice" is a transition work and only a second step in Mr. Converse's development as an operatic composer.

Certainly it has served to enrich the composer's vocabulary and increase his acquaintance with the stage, and in the last act there is heartening promise of greater achievement in the future. But Mr. Converse, it seems, has sought to steer his inspiration into remote channels. "The Sacrifice" is not without an exalted thought, but it is far indeed from the method and the manner which Mr. Converse has hith-

and the assumed is very quickly evident. The subject of "Jeanne d'Arc" was one that few composers would have viewed as sympathetically and as successfully as Mr. Converse, while there are plenty of composers who can write in the style of "The Sacrifice" and write to good purpose. For his next opera Mr. Converse will surely choose a more distinctive subject and he will bring to its setting all of the technical and artistic knowledge of himself which he is gaining so rapidly and so surely.

Superbly Produced

The opera was given a superb production. The staging was admirable, the orchestral performance, barring the fact that excitement led Mr. Goodrich to drive his men a little too hard now and then, was worthy of unstinted praise. Mr. Constantino with Miss Nielsen gave the finest vocal performance of the evening. He is a Mexican and it was therefore deemed peculiarly appropriate that he be cast for the rôle of *Bernal*, for he looked the type, and his temperament does not seem to be dissimilar to that of the operatic hero. Mr. Constantino sang particularly well in the love-duets of the first and third acts.

Miss Nielsen gave what was perhaps the most finished performance which she has yet given at the Boston Opera House, and, of course, the English tongue was familiar to her. Mr. Blanchard's *Burton* was a conscientious and intelligent impersonation, and the enunciation of Mme. Maria Claessens, as well as her acting, was very commendable. The other parts were taken as follows: *Madalena*, Bernice Fisher; *Marianna*, Grace Fisher; a *Gypsy girl*, Anne Roberts; *Padre Gabriel* and *Little Jack*, Carl Gantvoort; *Corporal Tom Flynn*, Howard White; *First Soldier*, Frederick Huddy; *Second Soldier*, Pierre Letol.

Other Operas of a Week

The other productions of the week were Puccini's "Manon Lescaut," on Monday, February 27, with Mme. Melis in the title rôle, Mr. Constantino as *Des Grieux*, Fornari as *Lescaut*; "Lakmé," on Wednesday evening, when Mr. Smirnov, the Metropolitan tenor, made his debut, with Mme. Lipkowska as *Lakmé* and George Baklanoff as *Nikalantha*; "The Girl of the Golden West," on Saturday afternoon, with Carolina White in the title part, Amedeo Bassi as *Johnson*, Giovanni Polese as *Rance*; and for the popular Saturday evening performance, "Aida," with Mme. Melis, Mme. Claessens, Messrs. Constantino, Baklanoff and others. For that performance the house was again sold out, and Mr. Constantino and Mme. Melis were recalled with extraordinary enthusiasm after the second and third acts. Applause, in fact, interrupted the performance through most of the evening. Mr. Constantino was in admirable voice, as he was when he sang as *Des Grieux* on Monday night. In that rôle his singing and his histrionic art were surprising. His performance was of the most exceptional merit and he was especially impressive in the two last acts.

Mme. Melis, a great dramatic actress, could hardly be excelled in the embarkation scene. Mme. Lipkowska had been in bed for three days before she appeared as *Lakmé* and therefore it can only be said

of her singing that it was as intelligent, as carefully proportioned, as ever. Mr. Baklanoff as *Nikalantha* gave much dignity to the rôle and sang with fine sonority. Mr. Smirnov sang. Carolina White again made a phenomenal success as *The Girl*. Amedeo Bassi then poured out his robust voice without stint, and Mr. Polese



Florencio Constantino as "Bernal" in "The Sacrifice"



Alice Nielsen as "Chonita" in "The Sacrifice"

nate tonality, which accompanies the words which have much significance in the drama, "as ever, love brings life and death." The song of *Chonita* in the first act and the Spanish dance of the second act are free treatments of themes found in collections. There is also an Indian tune heard as *Pablo* calls *Chonita* and *Bernal* from their duetting in the garden. There is employed in the first act a scrap of "The Star Spangled Banner" and a fragment of "Yankee Doodle," used contrapuntally in a half humorous manner. In the first two acts there are pages which only lead to other

erto pursued in every one of his works for orchestra or for the stage.

"The Pipe of Desire," for instance, tentative as it is, is far nearer his artistic self. The overweighted instrumentation, a feature found in no other work of the composer, is sufficient proof of this. There is frequently the disagreeable suggestion of bombast, and this is very foreign to Frederick S. Converse. Compare this music for an instance with the beautiful and poetic music which he composed in 1906 or 1907 for Percy Mackaye's "Jeanne d'Arc," and the difference between the real

was inimitable as *Rance*. The Boston Opera Company now produces this opera in a manner which, it seems, would be impossible to excel in any opera house. Tall words—but I believe that the statement can be verified. The brilliance of the "Aida" performance, the last performance of that opera this season, has already been intimated. Mr. Baklanoff is a kingly individual when it comes to *Amonasro*, who can roar with magnificent volume of tone, or as gently as the sucking dove. The performances of the chorus were exemplary in every detail, and Mr. Moranzoni conducted with all imaginable energy.

OLIN DOWNES.

HER SONGS IN CELL WIN FREEDOM

The Remarkable Story of Maria Mieler's Imprisonment in Russia—
Her Pilgrimage to Finland and Flight to New York—Her
Singing Now Attracting Attention in Artistic Circles

MARIA MIELER, soprano, born in Finland and now a resident of New York, is a living evidence of the fact that the commercialization of the artistic world has not yet crushed out all romance.

Several years ago Miss Mieler gave a number of concerts in aid of the revolutionists' cause in Finland with great success. In January, 1907, a large concert was given by a Russian patriotic revolutionary organization for the benefit of the families of the political exiles, in the hall of the Imperial Conservatory in St. Petersburg, at which concert Miss Mieler was a leading singer, having been invited to go from Finland for the purpose.

Returning home after the concert, she found nine policemen, a *gendarme* and two detectives in her rooms at the Hotel Palais Royale, who were searching for bombs or evidences of revolutionary sympathies. Nothing was found except some music which might be construed in this sense, but the *gendarme*, nevertheless, declared that he was ordered by the chief of police to arrest her.

She was taken to a dirty and cold prison cell, where she was twenty-four hours without any food. When she demanded that her cell be heated the warden replied that she was not in a hotel, but in prison. For weeks she was kept in the cell without explanation as to why she had been arrested. Having warm furs and some money, she managed to keep herself alive. Finally, in her loneliness and desperation, she began to sing the Russian and Finnish folksongs. Although singing was forbidden in the prison, no one seemed to have the heart to interfere with her. When she had finished the heavy iron door of the cell was opened and the warden sympathetically reached his hand to the imprisoned singer and thanked her for her songs, saying that he was so much affected he was unable to forbid her singing. At the same time he said he was willing to do everything to relieve her hardships, and ordered that her cell be heated, and arranged that she could buy her meals from outside. Every evening after this brought requests from her fellow prisoners that Miss Mieler should sing a song as evening prayer, but the warden implored her not to do it. One of the jailers, however, was so sympathetic that he consented to take a letter from her to a friend outside, and promised that he would help her to escape if she had friends to undertake the initiative. With the help of the son of an influential official and several active revolutionists, Miss Mieler was able to escape and pass the frontier to Finland. The second week after her escape she started a concert tour through Finland, which proved to be a veritable tour of triumph.

Finland at that time was quite independent, yet, nevertheless, it obeyed the orders of the Russian government. One day the chief of the Finnish police in Kuopio called the manager of Miss Mieler to his office and told him that he had orders from Russia to arrest Miss Mieler, but that as he was a great admirer of her art, he would suggest that she leave the country at once and go to America, where the Russian police would not be able to arrest her.

Miss Mieler followed his advice and immediately left Finland and went to New York. Having no friends in New York, and, at that time, little or no knowledge of the English language, a matter which she has since then admirably rectified, Miss Mieler had little opportunity for a hearing, although she has been heard with very great pleasure in private circles and in several recitals which had not the advantage of being made sufficiently known.

Present events, however, indicate a

change in the course of her affairs as regards a broader hearing. Last week, at the rooms of the American Piano Co., she sang for a little jury which was much impressed with her deeply sympathetic interpretation of a number of songs, and with



Maria Mieler, a Gifted Singer of Russian and Finnish Folk Songs

the remarkably clear, silvery quality of her voice, a voice of great freshness and large range, throughout which there is an equally excellent quality of tone. The *pianissimo* tones of her upper register are particularly remarkable in their uniting of delicacy and carrying power.

Miss Mieler's artistic instincts are dramatic and interpretative, and she also sings modern songs with much insight. On the occasion referred to she sang the famous boat song of the Volga, "Ai Uchmem"; a Finnish folksong, "The Flute"; two songs by Merikanto, in folksong style, "Why do I Sing?" and "Cradle Song," and also the "Cradle Song" by Brahms. In the very beautiful song of Rachmaninoff, "Nipo Krassavitsa" (Do Not Sing, My Beautiful One), Miss Mieler developed a big power of tone as well as an exquisitely refined interpretation. As an interpreter of Russian and Finnish songs especially, Miss Mieler has a distinct message, although her English enunciation is also excellent, and now that she is forming necessary connections, she is likely to have greater opportunities to present it in the future than in the past.

Miss Mieler recently delighted a large company at the Brooklyn house of Hudson Maxim, the distinguished inventor of smokeless powder and author of "The Science of Poetry." The company could not get enough of her singing, and required her to draw deeply on her repertory.

ments from the Sonata in D Major, by Handel, Mrs. Tuttle accompanying.

Una Fairweather, who has a rich and beautiful contralto voice, sang "Die Mainacht," by Brahms; "J'ai pleuré en rêve," by Huë, and two songs by Mrs. Frederick Trevor Hill.

A feature which greatly interested the members of the club was the singing of Japanese songs by Mme. S. Takaori, accompanied by herself upon the samisen and, at the same time, by Mr. Takaori on the koto.

Winning Operatic Success in Philippines

MILWAUKEE, March 6.—Philippine newspapers received here speak loudly the praises of Carl Cochems, basso, who is one of the leading soloists of the Grand Italian Opera Company, now touring the Far East. Mr. Cochems is a native of Wisconsin and a brother of Henry F. Cochems, a

Milwaukee attorney. Carl Cochems's *Mephistopheles* is characterized by the Manila press as the finest operatic presentation ever seen in the islands. This is the second time Mr. Cochems has sung the part, but the first time professionally. As winner of the Richard Dimond medal at the Chicago College o. Music in 1906 he was given the part in an amateur performance of the opera, as the result of which he was induced by Henry Russell, manager of the Boston Opera House, to go to Europe for further study. M. N. S.

MASTER SCHOOL MUSICALES

Three Attractive Entertainments at Brooklyn Institution

The directors of the Master School of Music, Brooklyn, are conducting a series of three musical entertainments for the benefit of the school. The first of these was given at the residence of Mrs. Edward C. Blum, on Tuesday afternoon, February 28, on which occasion the Baroness von Wolzogen gave a "Recital of Songs to the Lute, Twelfth to Fourteenth Centuries."

The second event is a "Recital by Distinguished Artists," at the residence of Mrs. Frederick B. Pratt, No. 229 Clinton avenue, Brooklyn, on Tuesday afternoon, March 7, at 3.30 P. M.

A third will be an operetta, to be given by the students of the school under the direction of Mme. Jaeger and Edward C. Falck, at Memorial Hall, Flatbush avenue and Schermerhorn street, Tuesday evening, March 28.

The attractive announcement of the series contains a distinguished list of patronesses. The object of the school, which was incorporated in 1904, is the education and protection of young singers.

STOJOWSKI'S THIRD RECITAL

Early Romantic Composers of Piano Music Represented on Program

Sigismund Stojowski gave the third of his historical piano recitals in Mendelssohn Hall on Saturday afternoon, March 4. Large audiences have been the rule at each of these affairs, and the one on this occasion was the largest of the three. The early romantic composers figured on the program this time, those represented being Weber, with his A Flat Sonata; Schubert, with three Moments Musicaux, the minuet from the G Major Fantasy and two Impromptus; Mendelssohn, with the "Variations Sérieuses" and four songs without words, and Field, with his E Flat Rondo. By far the most interesting works on the list were, of course, the Schubert numbers, and it was in these that Mr. Stojowski accomplished his best results. He was heartily applauded, however, for all the rest in which the brilliancy of his performance somewhat mitigated the antiquated character of the music and gave it a new degree of interest. His next concert will be devoted to the music of Schumann and Chopin.

Isidora Duncan Repeats Her Success at Carnegie Hall

Whatever doubts may exist as to the ability of Isidora Duncan or anybody else successfully to visualize in the dance dramatic music that never was intended to be danced, there can be no shadow of doubt of Miss Duncan's ability to please. Even when her poses and movements carry no meaning to the observer, they are executed with such grace, freedom and plasticity as to give great pleasure. Again on Saturday night, the 4th, Miss Duncan appeared at Carnegie Hall, New York, and demonstrated to a large audience the beauties of an art of which she is so supremely mistress. She danced scenes from Gluck's "Orfeo" and at times was successful in lending poetical and dramatic suggestion to her work. At other times she wasn't, but it was only because she had set herself a task impossible of fulfillment. Her greatest success was in the Schubert "March Militaire" and the "Beautiful Blue Danube," the latter given as an encore, and in these she was a joy to behold. Walter Damrosch led the New York Symphony Orchestra in her support, and she was also assisted by a chorus and by Florence Mulford, contralto, who sang the music of "Orfeo" with a beautifully rich and clear tone.

Ziegler Institute Examinations

The pupils of the Ziegler Institute are preparing for the mid-Winter examinations. The first examination, early in the season, was for normal tone production, the second will be for the application of normal tone production and emission on all syllables of the different musical languages throughout the natural range, the simplest songs sung with natural expression controlled by correct tones, body relaxation, poise, stage presence, gait and involuntary gesture with singing; rudiments of one foreign language and correct English.

MACMILLEN PLAYS FOR OBERHOFFER

Achieves Notable Success as Soloist with Minneapolis Orchestra

MINNEAPOLIS, March 4.—The Minneapolis Symphony Orchestra, under Emil Oberhoffer, gave one of the finest concerts of its season Friday evening in the Auditorium, with Francis Macmillen, the violinist, as soloist. The musicians were in splendid form and responded to Mr. Oberhoffer's magnetic and enthusiastic spirit with sympathetic unison. The symphony of the evening was the Beethoven No. 7 in A Major, op. 92, and Mr. Oberhoffer gave it an eloquent reading. The other orchestral numbers were the three Wagner numbers which will be given at the concert the orchestra will give in Chicago March 9. These were the "Vorspiel" from "Lohengrin," the "Finale" from "Das Rheingold" and the "Tannhäuser" Overture.

Mr. Macmillen achieved a most distinguished success, the audience giving him some ten or more recalls after his playing of the violin concerto in A Minor, op. 28, by Goldmark. He played with dramatic intensity, broad, full tone and fine poise, and proved one of the most satisfying soloists the orchestra has had this season. Bach's Sixth Sonata for violin alone was given for an encore.

George H. Norton, of the second violin section of the Minneapolis Orchestra, gave a chamber concert Monday evening in the hall of the Minneapolis School of Music, assisted by Mrs. Tebie Murphy Sheehan, contralto, and Mrs. Fust Willoughby, accompanist. Mr. Norton's playing revealed technical and musical understanding and temperament. He gave the Concerto in D Minor, by Molique, and numbers by Bach, Schumann and the Grieg Concerto in F. Mrs. Sheehan disclosed a contralto voice of lovely quality in songs by Beach, Dvůřák and Elgar.

The Minneapolis String Quartet closed its fourth season Tuesday evening at the Handicraft Guild Hall. Mrs. Louise Albee was the assisting artist, giving the Rachmaninoff Sonata for 'cello and piano with Carlo Fischer, the 'cellist, and playing the piano score of the César Franck quintet in F Minor. The Franck quintet, given last season, was repeated at the request of many, and received a reading which showed thorough study of its inner meaning.

The Czerwonky String Quartet gave its last concert of the season Thursday evening in the First Baptist Church, and the assisting artist was Pepito Arriola, the boy pianist. The most interesting number was the quartet in G Minor by Reinhold Moritzovich Gliere, one of the modern Russian composers. This number was heard in Minneapolis for the first time and proved worthy of further hearings. It is exceedingly difficult technically, but the players were fully competent to give the work a fine performance from every standpoint. The other work given was the Quartet in E Flat Major by Dittersdorf, which was also new to a Minneapolis audience. It proved an excellent contrast to the heavier Russian work. Arriola delighted the audience as well as astonished it, by his remarkable playing. E. B.

Chorus in Balcony to Sing Responses at Musical Art Concert

The second and last concert of the Musical Art Society for this season will be given in Carnegie Hall on Thursday evening, March 16. Of especial interest will be the Improperia and Gloria Patri by Palestrina, in which numbers a chorus of 300 from the People's Choral Union, seated in the balcony, will sing the antiphonal responses. Eleven years ago, at the March concert of the Musical Art Society, Frank Damrosch, led these two choruses, placed at either end of the hall in these same works by Palestrina with profoundly impressive effect. A modern composition, a cantata by Charles Martin Loeffler, will be heard in the second part of the program.

Elman Starts on His Western Tour

Mischa Elman begins his Western tour playing in Cleveland, O., with the Cincinnati Orchestra on Wednesday and gives recitals in Pittsburgh and Washington on Thursday and Friday. On Sunday evening next, the 12th, he will give his first recital in Chicago, which is to be followed by a second on Saturday afternoon, March 18. His opening concert in San Francisco will be on Sunday afternoon, March 26. Elman's final concert will take place in Newark, N. J., on Tuesday evening, May 16, and the following day he sails for Europe.

HEAR A JAPANESE SONG

Thursday Musical Club Has Novel Feature at New York Meeting

The members of the Thursday Musical Club, of New York, met on the evening of Thursday, March 2, at the residence of Mrs. S. Mallet-Prevost, No. 931 Madison avenue. The program contained a number of interesting features and opened with a performance of the Sonata for Piano and Violin, Opus 8, by Inoplitoff Iwanoff, by Nikolai Sokoloff, violinist, and Mrs. Goldmark, pianist. The work proved not particularly Russian nor very rich in ideas, although the second movement, a Valse Melancolique, had considerable charm and poetic beauty. The artists gave the work an excellent and sympathetic performance. Mr. Sokoloff played also pieces by Wieniawski and Vieuxtemps, and two move-



DEAR MUSICAL AMERICA:

Ever since Wagner established his festival play house at Bayreuth there have been rumors of similar individualistic dramatic enterprises. Wagner, however, seems to be the only boy who has actually put it across. Now, however, a "Maeterlinck Theatre" is contemplated for Paris.

I have always regarded Maeterlinck as a sort of musicless Wagner. Where Wagner leaves spaces in the dramatic action, he fills them up with music. When Maeterlinck leaves such spaces, he allows deadly and soul-searching silence to fill up the gaps, unless, as happened on one occasion, a Debussy comes along and invents a new kind of music appropriate to Maeterlinckian silences. Anyway, the possibility of the Wagnerian comparison might justify Maeterlinck in constituting himself Wagner's successor in the establishment of a theater for certain, presumably idealistic, purposes. At least, one would scarcely look for realism on such a stage.

The establishment of such a theater devolves, in reality, upon Mme. Maeterlinck, who is the well-known actress Georgette Lablanc. A popular actress or actor's name is a better drawing card than even a well-known author's name. The Maeterlinck theater, however, would get returns going or coming, for whoever did not go to hear Mme. Maeterlinck as an actress, would go to hear Maeterlinck as a playwright.

I do not know why there should not be a Maeterlinck theater in Paris. We have a Maxine Elliott theatre, a Willie Collier and a Lew Fields theater here in New York, and if Mme. Maeterlinck will devote a little study to the dramatic methods of these luminaries, it may be that she can succeed.

The French production of the "Blue Bird" by the way, she regards as far more artistic than that at the Haymarket in London. She declares that the French actors are much keener in seeing the sentiment of the piece than the English, although "the English excel as interpreters of dog and cat nature." "The French," says Mme. Maeterlinck regretfully, "do not appreciate pussy."

She does not say whether this defective appreciation applies to the feline nature in general, or only to her husband's dramatic presentment of it. If the English excel as interpreters of dog and cat nature, I wonder what department of natural history could with greatest justification be allotted to the Americans. Teddy bears, probably.

Since I fall thus upon a dramatic musing let me tell you the weird things which I have heard about D'Annunzio lately. You know he has recently made one of his mysterious disappearances, and the world, which never lets a man of note alone when he craves seclusion and tries to get it, has at last dug him out, although, personally, I must say that if he wanted to go off and bury himself alive, I would be the last to prevent him.

No poet of later years has with such theatrical ingenuity acted the part of the spoiled child of the muses as D'Annunzio. Much closer to the real thing was the Greek poet—I forget his name—who, only a few months ago, mounted a horse and rode down the rocks to his death into a stormy sea. That was genuine, and the contemplation of it pleases me.

D'Annunzio, it seems, has been found in a "mysterious villa with a name as soft as a caress" (presumably press material provided by the poet himself) between sea and forest at Archachon, on the shores of the Bay of Biscay. He has lived there for seven months before deciding to let himself be discovered. He is there, he says, to enjoy the pure air, the facility for long walks, and also to escape the "temptations of great towns" to which his "soul is still susceptible."

You notice that clever imputation of wickedness! That's excellent advertising,

and in sentiment worthy of George Sylvester Viereck.

Further he says: "I intend soon to recommence work on 'The Hatchet,' a terrible drama, already well advanced." He might have filled the sentence out thus—in decomposition and degeneration. But first he must finish the "Martyrdom of Saint Sebastian," the perforated Saint, to accomplish which he takes every day a "bath of mysticism." This is the work for which Debussy has laid aside the "Fall of the House of Usher," the "Devil in the Belfry" and the "Story of Tristan." The "bath of mysticism"—I tell you in case you might want to take one—consists in reading "St. Francois de Sales" and old rituals. Know, also, that if you are to be a poet and suffer a poet's frenzies you must, like D'Annunzio, mount a horse and gallop madly most of the day over the wet sands of the beach, or climb perilous precipices, returning homeward at twilight, shutting yourself tight in your villa, and be driven by the "nervous trepidation and the interior vibration" which are the secret of your force, to scribble words that have no cohesion, to trace cabalistic signs, to go through a dossier, and not to be able to give yourself up to much-needed sleep, until you have finally pounced upon the term for which you have been searching, or the "vision" which you have been awaiting. Such is the poetic life! If we could now get a similar picture in detail of Debussy, it might make a fine companion story.

No wonder the productions of such mad fellows as these are works of genius!

Are you not nearly worn out over this "Opera in English" question? I am. It spreads like the plague. To escape it I am thinking of emulating D'Annunzio and of going to the most somber, shadowy, and remote corner of my realm, and there, providing I can get a press agent who is willing to make occasional visits to such an unhallowed spot to discover me, I shall write the text and music of the Great American Opera. The subject will be—ah! but it would not do to give this out yet.

What really started me thinking of this matter of "Opera in English" now (yet, great goodness, how can one help thinking of it when it is dinned into his ears by everyone whom he meets in the marts of operatic trade) is something which was said by that true artist who never speaks without saying something, Mme. Jeanne Gerville-Réache.

She hopes that "Opera in English" will soon cease to be merely a topic of conversation and become a reality; but look at her expression of her point of view! It pulses with new life in the midst of the stale talk and arguments of the day. It is quaint too. "I hope that the opera in English will soon cease to be a mere topic of conversation and become a reality. However poorly some foreign singers may pronounce the English text, they will have to sustain them, a feeling which can do wonders for the people of the stage, a feeling of complete communion with the audience."

"We give our heart and our blood to the audience; audiences give us new life through their wonderful magnetism. And that interchange is rarely complete when audience and artist do not speak the same tongue. When I sing Carmen, when that I address my words of love. It is to a multiple Don José and Samson that I address my words of love. It is to a multitude of Dons and Samsons, whose souls light and flame through the eyes of every human being in the audience. When I sing 'I love thee' I want all those eyes to gleam with the instantaneous comprehension of my appeal. I abhor the thought of all those gleams being dimmed by a slight effort at translating a French 'Je t'aime' or a German 'Ich liebe dich' into English."

"What becomes of all the exertions we singers go through to put into a syllable a word of meaning if that syllable remains unnoticed by the thousands of beings witnessing the performance. Singing in a foreign language hardly understood by the minority of an audience leads to careless enunciation, careless accenting, emission of voice; it is the shortest road to second rate performances."

There are in the world some artists of particularly rich nature, *Geistreich* the Germans call it, whose natural habitat is not the limelight but who, when they do step into it with purpose and reason come like a new revelation in life and art. One of these is Mme. Jeanne Gerville-Réache.

Among my many activities at the present time, of many of which I would not even dare tell you, I am thinking of writing an essay upon the *transparency of mysticism*. Now mysticism is a thing which has always interested me intensely; but have you noticed that mysticism, the true thing, has slipped off to a more remote realm, leaving the kind of thing which the world has called mystical for a century or so as plain as the nose on your face.

As you know, it is only one person in a thousand or so who thinks. The rest

merely remember, imitate, repeat and chatter. So in the minds and conversation—forgive this misuse of such a noble word—of the great mass of mankind, those things which were mysteries a century or so back still live in the present—at least they have a sort of perpetuity due merely to thoughtless reiteration.

I am moved to the discussion of this matter through the reputed mysticism of Sir Edward Elgar. I have just read that he, being fond of mysterious inscriptions upon the flyleaves of his publications, had printed upon the flyleaf of his violin concerto the following Spanish legend: "Aquí está encerrada el alma de—" ("Here is imprisoned the soul of—").

Now will you tell me why anybody except a fool should regard that as mysterious? Not only he who runs, but he who passes in an express train, or who even whizzes by in a Wright biplane, could see with half an eye that the English composer has been impressed by the beauty of some woman, most likely, from the evidence, a Spaniard, and that he has made the music of the concerto something which is to him an expression, or reflection, of her nature.

Why go on perpetuating the supposed mysticism of things that are not in the slightest degree mysterious? Now I am a mystic, but when I exercise my functions as such it is neither in the sense of the artistic eroticism of D'Annunzio, nor in regard to such child's play as that by which this commentator on Elgar seeks to elevate the above instance to the realms of true mysticism. The real mysticism is something which does not get as far with me as the written word. It is something which should never be written, and seldom told.

"But I was thinking of a plan," as the old man said in Lewis Carroll's immortal "Alice," not "to dye one's whiskers green," or to "feed oneself on batter," but to institute departments in my letter. The following, therefore, are

BEELZEBUB'S BREVITIES

It was Henry T. Finck, was it not, who called the Barrère combination of wind instruments a "toot ensemble?"

Critical *bête noire*: "with great brilliancy and assurance."

"That Bach-carolle that is heard often."

Here is a new thought for symphonic conductors suggested by the procedure of Sousa in London who, according to the *Musical Times*, at a London performance of one of his familiar marches had six cornets step to the front of the platform and sound out the tune of the march, while subsequently six trumpets ranged themselves alongside and "fulminated a counterpoint beneath." Later the piccolos arrived and added an upper part. The remainder of the band, meanwhile, according to the *Musical Times*, "carrying on the strenuous life."

This idea has real educational value. It makes counterpoint visible. One does not have to strain the ear for the oft concealed themes and counterpoints woven by the composer into the middle of his orchestral web. With the new plan the eye aids the ear in grasping the structure of the music.

Where is the bold symphonic conductor who will take the cue? In Beethoven's "Eroica" symphony, for instance, he could produce a tremendous effect by having the trumpets step to the front at the place where they blare out in the Funeral March. It would also be particularly effective in the Trio of the Scherzo to have the horns step forward and give their enchanting phrases from the footlights. The last movement would lend itself particularly to the idea, in view of the gradual growth of the contrapuntal interest of the work. As the different elements of counterpoint are added, the players to whom they are allotted could for the moment step to the front and bring them out in a way which would leave the audience in no doubt as to what the composer was about. I shall watch with interest to see if one of our conductors in America will not take up the idea.

It has been recently discovered that the definition of "Wagnerite" is a fluo-phosphate of magnesia occurring in yellowish

crystals. I was, therefore, dining with that perfect fluo-phosphate of magnesia in yellowish crystals, Alfred Hertz, the other day, he who has conducted so many of the brilliant performances of the works of the Master of Bayreuth at the Metropolitan Opera House.

There were several of us present, including persons of the critical and journalistic persuasion, and the conversation turned naturally upon the critical attitude toward conductors. Mr. Hertz takes notice of what the critics say, although he is not thin-skinned about it. His conducting is straight from the shoulder, as conducting, in more senses than one, ought to be, and it is presumable that he expects critics to exercise their art (?) in a similarly vigorous manner.

A journalist present was pointing out that however good conductors were, they must necessarily have off days, and that because conductors, like other persons, are liable to human ills, headache, or, *mal d'estomac*, critics, remembering the generally high quality of the conductor's work should make allowances on such occasions and not let their criticisms pass out into the cruel world without some recognition of that quality.

This, however, was not the point that Mr. Hertz spoke for. He said that neither critics nor public were commonly aware of the fact that the thing for which the conductor is often censured is a thing which he has presented under the direct instructions, and with the approval of, the composer.

The composer writes an elaborate score. He is zealous of its being heard in every detail; he insists that none of the orchestral richness shall be lost, and in this insistence he is placing the conductor in a position which may easily misrepresent him and leave the blame to be wrongly placed.

Incidentally, Mr. Hertz has been making great strides of late with the English language, but he had his troubles in the case of "Natoma." Desiring to test both his knowledge of the language and the "Opera in English" idea at a single stroke, he listened, he said, intently to the singers in Victor Herbert's opera. Suddenly out came *Alvarado* with something which he caught.

"Ah," said Mr. Hertz, "I have it. He said 'San Francisco.' That I can understand clearly."

Failing to get the gist of the following context he let his eye drop to his libretto.

"Alas," he expalined. "I am undone. I thought that I had understood at least one thing in the opera, but even in that I must be disappointed. It isn't 'San Francisco,' but 'Don Francisco.'"

Such is Opera in English!

Your,

MEPHISTO.

Francis MacLennan Applauded in Wiesbaden Opera

BERLIN, Feb. 16.—Francis MacLennan, the dramatic tenor of the Berlin Royal Opera, has just had an exceptional success at the Wiesbaden Royal Opera, where he sang *Rhadames* in a manner to command the praise of both critics and public. Mr. MacLennan and Florence Easton, also of the Berlin Royal Opera, will start soon on a tour through Germany, appearing in "Aida," "Madama Butterfly" and "Pagliacci." After the completion of this tour Miss Easton will sing in opera in England, as *Sieglinde*, *Gutrune* and the *Woodbird* in "Siegfried." O. P. J.

Pittsburg Has a New Musical Paper

PITTSBURG, March 6.—*The Symphony*, a new monthly musical publication, printed in the interest of Pittsburg musical people and the people of the country generally, made its initial appearance Saturday and found plenty of admirers. The president and editor of the publication is W. M. Simmons, formerly advertising manager for one of the daily newspapers of Pittsburg. *The Symphony* is filled with interesting news regarding Pittsburg musical people and other news of interest to the general public. It will be issued monthly. E. C. S.



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"NATOMA" AGAIN DRAWS BIG AUDIENCE

Second Performance at Metropolitan Emphasizes Its Musical Virtues and Dramatic Shortcomings—"Parsifal," "Meistersinger" and "Aida"—Bassi in Caruso's Role in "The Girl of the Golden West"

THE rumor has gone around that Victor Herbert has been so pleased with the reception given his opera, "Natoma," by its audiences in Philadelphia and New York, that he has determined to devote himself to composing another serious opera. If that is true "Natoma," whatever its fate, will have done good service. Burdened as it is with a commonplace, not to say vacuous, libretto, it is not likely that "Natoma" itself can withstand for very long the wear and tear of time. But it contains so much excellent music of an elevated sort that it would be an immense pity if its composer were discouraged from further efforts along the same lines. If he can only be persuaded to consider carefully the vital importance of a poetical and logically dramatic libretto and can find a dramatist capable of supplying it, there is every reason to believe that America will at last have contributed something permanently worth while to operatic art.

Last Tuesday night's repetition of "Natoma" at the Metropolitan Opera House served to emphasize the deficiencies of the libretto and the beauties of the music. In the first act did not rivet attention and if the second act seemed largely a collection of "set pieces" loosely strung together, the blame could not be placed upon Mr. Herbert, who has composed so much that is fine in these two acts and also and particularly in the third.

The cast of principals was the same as at the previous performance. Mary Garden's vivid personality, which her genius in acting has made so marvelously adaptable to the widely different characters she assumes, again lent an interest to the Indian maid such as probably no other singing actress could impart to it. McCormack sang sweetly as the naval lieutenant, Sammarco and Dufranne sonorously as the rejected lover and the priest, respectively, Miss Grenville charmingly as Barbara and the other principals and the chorus effectively in every instance. Campanini gave the score its full value, and a large audience applauded it all sincerely and demonstratively.

The season's fourth "Meistersinger" was heard on Monday evening. There exists a belief that fashionable Monday nighters are never disposed to wax enthusiastic about anything, but it would have been a strange audience indeed that did not surrender unconditionally to the beauties of such a performance of Wagner's comic opera as was given on this occasion. Mme. Gadski was at her best as *Eva*, Mr. Soomer was in fine shape as *Sachs* and Reiss was admirable as ever as *David*. Herbert Witherspoon's *Pogner* runs his *Gurnemans* a close race. Slzak was an acceptable though by no means flawless *Walther* and as for Goritz's *Beckmesser* the customary adjectives fail to convey any impression of its exquisite humor. All were given curtain calls without number. The chorus sang the divine ensembles in the last scene with a beauty and intensity of enthusiasm that was irresistible in its uplift.

The Evening "Parsifal"

In spite of the announcement that the New Year's Day "Parsifal" was that drama's "positively last appearance" for the season it was found necessary to give it an extra hearing, and this was accordingly done on Saturday evening. The general impression has been that Saturday's was the first evening performance of the work at this theater, but such is not the case. A similar experiment was tried two years ago with success. The prelude began at seven o'clock and, with half-hour intermissions between every act the opera was over at midnight. The house was crowded to the doors and the performance was in every respect impressive. Mr. Jörn was *Parsifal*, and while his voice is sometimes too light to suit the demands of the music—especially in the stupendous scene with *Kundry* in the second act—he acquitted himself in acceptable fashion. It cannot be said, however, that his costume in the first act, so very similar in color and cut to the garments of the Grail knights, is altogether appropriate. Mme. Fremstad was a marvelously effective *Kundry*, Mr. Witherspoon is the best *Gurnemanz* ever heard here and Mr. Amato's *Amfortas* was dramatically moving and vocally beautiful. The heavenly Flower Maiden chorus was beautifully sung.

"Aida" was heard and applauded by a good sized audience on Wednesday eve-

ning, March 1. Mme. Gadski assumed the title rôle, and though she showed traces of hoarseness at times her work was admirable on the whole. Mme. Homer's *Amneris* was, as always, beautiful to hear and to look upon. Mr. Martin acted not very convincingly as *Rhadames*, but amply atoned for this by some superb singing, particularly in the final scene of the opera. Mr. Amato was becomingly savage as *Amoros* and gave a wonderful exhibition of vocal artistry, while the minor rôles and



Mary Garden as "Natoma" in Victor Herbert's Opera

choral parts were competently carried out. It would seem about time, though, to eliminate the ridiculous anachronism of the stage band in the triumph scene. The players could perform their tasks quite as well from behind the scenes and this would also allow more room for the evolutions of the chorus and ballet. Since Verdi went to the trouble of having special Egyptian trumpets manufactured for the purpose of realism and the management has been so scrupulously careful to reproduce architectural details with fidelity, why mar the artistic result by showing an array of trombones, tubas, oboes and clarinets such as no Egyptian ever dreamed of?

Another question: Why are Mr. Toscanini's intermissions becoming so interminable? As a result of them "Aida," which began at eight, did not conclude till half past eleven. The fact that complaints are being registered against the excessive duration of the Wagner operas should be taken as a timely warning.

Bassi in Caruso's Role

Amedeo Bassi, who used to sing for Mr. Hammerstein at the Manhattan Opera House and who is now a member of the Chicago-Philadelphia Opera Company, made his first appearance at the Metropolitan on Thursday evening of last week when "The Girl of the Golden West" was sung there for the first time without Caruso. Mr. Bassi was *Dick Johnson* in Caruso's stead, and the rest of the cast was, as usual, with Destinn, Amato and Gilly in the important rôles. Bassi has impersonated *Johnson* in Chicago, Philadelphia and Boston, but, comparisons with Caruso being inevitable, the ordeal of his New York appearance was no small one. He stood it well, both in singing and action. He was picturesquely true to the part in appearance and acted always gracefully and in the more tense dramatic moments with appropriate passion. His voice was in prime condition and his employment of it must have satisfied the most exacting of his admirers.

For the eighth time this season "Königskinder" was sung to an immense audience on Thursday afternoon of last week. The cast was the same as on previous occasions except that Mr. Jörn relinquished the part of the *King's Son* in favor of Mr. Jadlowker, who does it better in some respects

and in others not so well. Florence Wickham was the *Witch* and Geraldine Farrar the *Goose Girl*. The heroes of the occasion were again Alfred Hertz and his orchestra, who revealed the wonderful beauties of the orchestral score in unsurpassable fashion.

The "Bartered Bride" amused another good audience on Friday evening. The cast was headed by Mme. Destinn and Messrs. Jörn, Goritz and Reiss, all of whom covered themselves with glory. Mr. Goritz's *Kezal* is one of the most unctuously humorous characterizations on the stage to-day. He has broadened it considerably since the first performance. The orchestra under Hertz played the overture in virtuoso fashion and at a breakneck speed.

Geraldine Farrar returned to "Tosca" at the Saturday matinée and united with Mr. Scotti as *Scarpia* and Mr. Martin as *Mario* in giving an unusually forceful performance. The conductor was Toscanini. The audience was of the usual Saturday matinée proportions.

Mischa Elman played at the Sunday night concert and a big audience applauded with fervor his interpretation of three movements from Lalo's "Symphonie Espagnole," the Schubert-Wilhelmj "Ave Maria" and Paganini's "Palpit." Mme. Homer was to have contributed to the program, but was indisposed and Jane Osborn-Hannah supplemented her own programmed number with an additional one to offset Mme. Homer's absence. Mme. Osborn-Hannah was in particularly good voice and sang with luscious tone and artistic expression. She awakened some of the loudest applause of the evening. Dimitri Smirnoff, Walter Soomer and Giulio Rossi were the other soloists. Goldmark's "Sakuntala" overture and Rowell's "Egyptian March" were beautifully played by the orchestra under Pasternack.

FRANCK'S "BEATITUDES" SUNG

Well-Known Soloists Assist Evanston Choral Society

CHICAGO, March 6.—The Evanston Choral Society recently gave César Franck's "Beatitudes," having introduced this work last year. This concert was given in the Annex to the big Gymnasium of the Northwestern University, winning the approval of an audience of nearly 1,200 people. The Evanston Chorus of 175 voices, reinforced by thirty players from the Thomas Orchestra, gave an excellent account of themselves in this difficult, delicate and beautiful music under the direction of Peter C. Lutkin. The soloists were: Mrs. Mabel Sharp-Herdién, soprano; Jessie Lynde-Hopkins, contralto; Edward Strong, of New York, tenor; Marion Green, basso cantante, and Alfred Borroff, bass. The difficult orchestral numbers were exceedingly well given and the solo selections merited equal praise.

Joseph Gotsch, 'Cellist, in New York Concert

Joseph Gotsch, the 'cellist, appeared at a concert of the Messiah Branch Alliance in New York on Friday evening, March 3, playing the Rubinstein Sonata, op. 18, with Mrs. Leon Hess. He was received with much applause and later added a group comprising Popper's "Chanson Villageoise," his own "Berceuse Americaine" and the "Saltarello" by Von Goens. His work was of high character, both in the sonata and in the shorter pieces, and he created an impression not easily forgotten by his masterly playing.

David Talmage, Jr., a Benedict

David Talmage, Jr., a Brooklyn violinist, on Monday, March 6, was married to Jessie D. Hoop, a pianist.

TETRAZZINI'S VOCAL PYROTECHNICS AGAIN

New Yorkers Give the Diva Warm Welcome and a "Real, Live Canary Bird"

After a tour that covered the entire country, Mme. Luisa Tetrazzini and her concert party came to New York this week to give a concert at Carnegie Hall on Monday night. The auditorium was fairly well filled, thanks largely to the liberal sidewalk ticket speculators, who agreed to sell three dollar seats at half price. The assisting soloists were Frederick Hastings, baritone, André Benoist, pianist, and Walter Oesterreicher, flutist. The program was as follows:

Concertina for Flute and Piano, Chaminade; mad scene from "Hamlet," Thomas; baritone solos, "Widmung" and "Ich Grolle Nicht," Schumann, and "Die Allmacht," Schubert; aria, "Bel Raggio" ("Semiramide"), Rossini; Mozart's "Vio Che Sapete," Grieg's "Solveig's Song," baritone solos, Henschel's "Young Dietrich," Benoist's "Lys," and Hammond's "The Bony Fiddler"; aria, with flute obligato, "Mysoli" ("Perle du Brésil"), David.

The Tetrazzini high notes were again displayed in all their splendor and the vocal pyrotechnics were again delivered with all the ease and facility that marked this diva's work at the Manhattan Opera House a season ago. Certainly, in her own field, Mme. Tetrazzini need fear no competitors for she stands absolutely alone in this peculiar vocal field. Enthusiasm over her singing ran riot, and there were encores galore. At the close of the program the auditors refused to leave until the singer, who appeared in a particularly gracious mood, had given a number of encores, ending with "The Last Rose of Summer." There were many handsome floral offerings, one more elaborate than the others, containing a bird cage with a "real live canary" in it. Then, too, there was a silver loving cup.

Mr. Hastings showed considerable improvement over his work of last season, and the audience was manifestly pleased over his singing. He was especially satisfactory in his Schubert songs and in Mr. Benoist's "Lys," a composition of decided merit. The composer was obliged to acknowledge the applause with the singer. Mr. Benoist's accompaniments were noteworthy throughout. He is a thorough artist in his line. Mr. Oesterreicher's playing does not call for comment. He would do well to listen to the playing of Georges Barrère of our own symphony society as a shining example of what can be done with this instrument.

Mme. Dimitrieff on Tour with Russian Orchestra

Mme. Nina Dimitrieff, the Russian soprano, who recently made such a great success in her first Mendelssohn Hall recital, was the soloist with the Russian Symphony Orchestra at the New York Hippodrome on Sunday afternoon, March 5. Mme. Dimitrieff sang an aria from "Aida" and in the quartet from "Rigoletto." The audience was tremendously enthusiastic and recalled the singer seven or eight times and was only refused an encore because of the length of the program. In the quartet from "Rigoletto" the enthusiasm was so great that it had to be repeated.

Mme. Dimitrieff is now on tour with the Russian Symphony Orchestra and will sing in over one hundred of the biggest cities of the country during a fourteen weeks' tour.

MANY singers, richly endowed vocally, fail to attain success because they lack two essentials—a repertoire that commands the respect of the critical public and a style of interpretation that displays the proper preparation. These phases of singing are too important to be neglected. Leading artists in the operatic, oratorio and concert fields endorse the coaching they have had with

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BEHIND THE CURTAIN

**How Stage Manager Speck Converted a Refractory Singer—
Practical Jokes on the Stage, or the Story of a Piece of Ice
Inserted Under the Collar of an Opera Star—Mary Garden's
Admiration of Mme. Carré—The Millionaire Drummer**

MME. ARNAUD, the noted singer of old French songs and ballads and former opera artist, told me the following story of her past career.

"I was engaged in Marseilles and my stage manager was Mr. Speck, who is now the well-known stage manager of the Metropolitan. Not that I needed a stage manager! Oh no, he never had to give me any hints or instructions—I acted as I thought the rôle should be acted! But he was my stage manager just the same!

"One day, and it happened to be on the day of a *première*, I caught a severe cold and had to send notice to the opera that I would be unable to sing. It was too bad, but my physician had given me orders that I should stay in bed and had also notified the opera house.

"Hardly an hour had passed when Mr. Speck announced himself and, bursting into the room exclaimed: 'Madame, what are we going to do to-night without you? I implore you to sing and save the situation!'

"But, can't you see, I said in a whisper, 'in how bad shape I am—I can hardly speak!'

"Like all stage managers Mr. Speck is rather nervous and impatient, and raising his voice said:

"It is absolutely necessary for you to sing to-night; everybody expects you to sing the rôle."

"I became angry at his persistence and told him in plain distinct words that it was impossible and that I could not sing.

"Mr. Speck was furious, and in his disappointment shouted:

"But you must, you must!"

"And I, equally furious, shouted back:

"But I can't, I won't! There you are!"

"Suddenly a smile illuminated Mr. Speck's face and he said:

"Madame, if your singing voice will carry as far as your speaking voice, you will have to sing to-night."

"And I did!"

A good many comic incidents happen behind the scenes, and it is not seldom that the artists play each other practical jokes.

Rothier delights in telling how, in "Bohème," during the scene where champagne is served, he and his accomplice forced some pieces of ice down the neck of their unfortunate fellow artist who was seated at the table. Each time the poor man sought a pretext to get up the two miscreants, standing behind him and going on with their parts, placed their hands on his shoulders and forced him down.

Rothier was rewarded for this when his victim, at the next performance, filled Rothier's high hat with flour, and Rothier, bowing his thanks to the public, and putting his hat on before making his exit, covered himself—not with glory!

Rothier also tells a good story of Affre, the French tenor, who once, during a performance of the "Huguenots" in which



Mme. Anna Arnaud, Who Sings French Songs in Costume

Affre impersonated Raoul, could not be found at the precise moment when he was supposed to enter the stage. For a second or two everybody was baffled and there was nothing to be done but to stop the orchestra.

The silence was painful, the public shifted uneasily in their seats, the artists looked foolish and the minutes seemed ages. Finally, Affre was found, and as fate would have it, the first words which he had to sing on entering the stage were "Doutiez vous de mon exactitude?"

Needless to say the public roared with

laughter, and everything finished happily.

Mary Garden is not easily persuaded to change once she has made up her mind.

When she was singing in Paris there existed keen rivalry between her and Marguerite Carré, the wife of the opera director. They detested one another thoroughly, yet Mme. Carré seemed to be the more desirous of the two to save appearances.

They both had the same "coiffeur" who knew of the mutual "friendship." When he attended one day to Mary's luxurious headwear, he remarked:

"I saw Mme. Carré yesterday, and I believe that she would like to be on good terms with you. She said that she did not like you very much as a singer, but that she admired you intensely as a woman."

"You go and tell Mme. Carré," shouted the enraged Mary, "and say that I told you to tell her, that I admire her very much as a woman, but that, as a singer, she is the worst I ever heard, or want to hear!"

Needless to say the reconciliation is still to take place!

One of Mary Garden's favorite ways of expressing an unfavorable opinion of a singer is that he, or she, is *au dessous de tout*, with a gesture which only my informant can imitate.

How successful Gilly is in following Renaud's footsteps and advice as far as make-up is concerned was demonstrated by himself last week when he stood behind the wings among the crowd which was waiting for the cue to make their entrance.

Grasping one of the stage assistants by the arm he shouted: "Gilly is missing—go quickly and fetch Gilly." And the poor devil hunted for half an hour until he saw Gilly acting and singing on the stage in the make-up which he had failed to recognize.

There is a musical organization of amateurs in New York called the Amicitia Band, which gives a big concert each year at Carnegie Hall. The members are all wealthy, some worth a few millions, among the latter the man who plays the big drum. These concerts are more of a social affair than anything else, and consequently a big success.

The soloist on that particular evening was Amy Whaley, the well-known soprano, who has also toured with Sousa. I was in the dressing-room and told Miss Whaley how I just witnessed the millionaire drummer alight from his 60-horsepower automobile and what a ripping good newspaper story an interview with that "artist" would make.

"Do you know," she said, "that you have a good nose for 'news' and that you ought to write for some good musical paper?"

Miss Whaley was on the right track, but it was almost a year later when Mr. Freund encouraged me and helped me in attempting my first venture in the columns of MUSICAL AMERICA.

L. WIELICH.

ANOTHER AMERICAN OPERA

Mrs. Clara A. Korn Completes Piano and Vocal Scores of Her Work

Mrs. Clara A. Korn has completed the piano score and vocal parts of the opera upon which she has been at work for more than two years. The composer had intended revising the opera, as it now stands, previous to writing out the instrumentation, but a severe attack of the grip has incapacitated her more or less since the beginning of the new year.

An unusual feature of the play is that the most lovable female character is a contralto. There are no villains of either sex portrayed and all ends happily. The work, which is essentially a comedy, in the Shakespearean sense, is of a distinctly lyric character, and treats of contemporary American incidents.

Herman Jadlowker, tenor of the Metropolitan, has been invited to be one of the principal singers at the May festival to be held in honor of the Kaiser at Weisbaden from May 8 to May 14 and has accepted.

OPERA AND BALLET FOR NEW THEATER NEXT YEAR

Metropolitan Productions to Be Staged There—Will No Longer Be Home of the Drama

The New Theater will no longer be devoted to its present uses after this season. The experiment of conducting a repertoire theater in New York is said to have cost the founders \$400,000 in the two seasons, and, although a deficit was expected, the actual loss is regarded as far too heavy. The New Theater Company will not go out of existence, but it will no longer occupy the house at Sixty-second street and Central Park West.

The Metropolitan Opera Company will probably utilize the theater next season for ballet performances, and some of the lighter operas in its repertoire, and for the rest the theater will be rented out like Carnegie Hall to anyone who may wish to use it. Certain operas to be sung in English are likely to be produced there by the Metropolitan Company.

It is stated that a company of about thirty members of the Russian Imperial ballet from St. Petersburg will be brought here next season by the Metropolitan Company. They will include Mlle. Karsavina and M. Nijinsky. It is possible that the theater may be remodelled before next season to suit better the purposes of the Metropolitan productions contemplated.

The New Theater Company plans to send several of its most important attractions on the road for next season, and after a year or two will erect a smaller theater for its purposes near Times Square.

THE HUSS CELLO SONATA

Four Noted Soloists Have Performed Work by New York Composer

The Sonata for Violoncello and Piano by Henry Holden Huss was the feature of the recital which Boris Hambourg was scheduled to give in Mendelssohn Hall late this week. It received its initial performance on January 31, 1910, when it was played by Alwin Schroeder and the composer at Mendelssohn Hall. Since then May Mukle gave it with Mr. Huss in London on July 8, 1910. Lillian Littlehales at a private concert in New York on January 18 of this year at a private concert in New York, and in Charlotte, N. C., on January 24 at the concert of the Charlotte Musical Association, each time with the composer. Elsa Ruegger will play it shortly in Detroit at a concert of the Detroit String Quartet.

Boris Hambourg, who heard the Sonata for the first time at Mr. Huss's concert in London, was much impressed with it and played it with the composer at a private subscription concert at Hobbs Ferry, N. Y. The work achieved distinct success there and it was this that prompted Mr. Hambourg to give it at his recital on March 9 at Mendelssohn Hall. On Saturday afternoon, March 4, Mr. and Mrs. Huss tendered a reception to the cellist at studio No. 130, Carnegie Hall.

Manhattan Opera House to Be Used as Combination Theater

The Manhattan Opera House, former temple of Hammerstein grand opera, is again to be devoted to changed uses. The theater, which has been a home of vaudeville of late, will house the dramatic and musical attractions of the Schuberts, devoting one week to each production, beginning March 13. One of the productions to be staged there, the return of which will interest music lovers, is "The Chocolate Soldier."

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ZACH'S ORCHESTRA IN FRENCH PROGRAM

Mme. De Pasquali the Soloist in
Attractive St. Louis
Concert

ST. LOUIS, March 4.—A delightfully interesting program was arranged by Max Zach for the "all-French" program of his uniquely arranged cycle. The concerts last night and this afternoon were surely a delight and a treat which our music lovers should not forget in some time to come. Bernice de Pasquali, from the Metropolitan Opera Company, was the soloist and sang all her numbers with orchestral accompaniment. The concert began with César Franck's Symphony in D Minor, played for the first time in St. Louis. It was given a forceful yet delicate interpretation and the audience was greatly pleased with it.

Debussy was next represented with his two Nocturnes—"Nuages" and "Fêtes," with their charming harmonies and peculiar dissonances. We have had too little of this modern music here, and this rendition was distinctly welcome. The final part of the orchestral program consisted of Saint-Saëns's "Suite Algérienne," and here again the orchestra gave a reading that showed the admirable training of Mr. Zach.

Mme. de Pasquali first sang the aria and *Ophelia's* scene from "Hamlet," and in the second part *Filina's* aria from "Mignon." Her flexible coloratura voice fascinated the audience and she was applauded heartily. She gave the florid "La Calendrina" with accompaniment of small string orchestra for an encore. It was very artistically done.

Edward Mead, a local baritone, sang at the regular meeting of the Morning Choral Club last Tuesday morning, making a very good impression in several songs in different languages. He has a high voice and pleasing tone quality. H. W. C.

Will Marriage Interfere with Her Career?

PITTSBURG, PA., March 6.—Much interest has been centered in the announcement that Henrietta Bowlin, the contralto whose singing so pleased Victor Herbert that he decided to write an opera for her, may give up her musical career to wed a prominent young Pittsburg business man. Miss Bowlin went to New York a few days ago to

consult Mr. Herbert. It is said that she does not deny the engagement and her visit is reported to have been with a view to asking the composer if her marriage would interfere with the writing of the opera. E. C. S.

HAROLD HENRY'S TOUR

Chicago Pianist Wins Laurels in the
Middle West

CHICAGO, March 6.—Harold Henry, the accomplished pianist whose resumption of successful recitals after a season of considerable illness was recently recorded in these columns, resumed his tour through Kansas last Tuesday, opening at Cottonwood Falls, appearing at Concordia, Abeline, Salina, Manhattan, Great Bend, Larned and Garden City. On the 18th inst. he will start a tour through Colorado, appearing in La Junta, Pueblo, Colorado Springs.



Harold Henry

Last week Mr. Henry appeared at Bay City, Mich., and the Tribune of that city described his concert as "the most successful musical event of the season, both artistically and in point of attendance. In his readings of the more serious work Mr. Henry showed marked dignity and power; in the lighter selections his interpretations were correspondingly sprightly and buoyant. His remarkable technique at times left the audience almost breathless, but it was in poetic interpretation that the audience was given its greatest pleasure. In Liszt's sonata he displayed this quality of poetic feeling to the greatest extent."—C. E. N.

Kneisel Quartet in Newark

NEWARK, N. J., March 4.—In the final concert of its season here the Kneisel Quartet was met by an audience so large and enthusiastic that it is almost certain Newark will be included in its itinerary next year. All the characteristic fineness and beauty of the quartet's art were revealed in the playing of Beethoven's Quartet in G Major, op. 18, No. 2, and Smetana's in E Minor; while Mr. Willeke, assisted by Mrs. George Montgomery Tuttle at the banjo, played Corelli's Sonata for violoncello in a most charming manner. C. H.

CHICAGO'S MUSICAL ART SOCIETY HEARD

Reorganized Chorus, Composed of
Professional Singers, Gives
First Concert

CHICAGO, March 6.—The Chicago Musical Art Society, which has lately suffered from undesirable publicity, has been finally reorganized and gave the first concert of its fifth season to a large audience in Orchestra Hall last Thursday evening. It would be futile and unwise at this time to take up any discussion of the troubles that have agitated the organization; suffice it that it has been rehabilitated, is practically new—advantageous in some respects and not so at first view in others, inasmuch as the bass and soprano quota of voices are not yet quite up to the original enlistment. However, the work done was surprisingly good, under the circumstances, the fact being that only a fortnight of rehearsals was obtainable before the concert. It is certainly high to the credit of Frederick Stock that he could have secured such results as quickly as limited time has allowed.

An organization, composed of professional singers, who could not consistently refuse engagements, added to the embarrassment of this one until the new arrangement of compensation was recently concluded. Even now it was observed that several good singers were out of the work, by reason of professional calls away from the city. The program follows:

"Adoramus Te," Palestrina; "Magnum Mysterium," Vittoria; "Comest Thou, Light of Gladness," Herzogenberg; "Graduale," Bruckner; Cycle of Six Sacred Songs, Hugo Wolff; "Distant Bells," Mackenzie; "Indian Lullaby" (for Ladies' Voices), Vogt; "Viveta" and "Farewell," Brahms; "Go, Song of Mine" and "O, Happy Eyes," Elgar; "On Himalay" and "Awake, Awake," Bantock; "Fair Madcap," Schumann; "Bells of St. Michael's Tower," Stewart; "Autumn," Gretchaninow; "Sunrise," Tanciev.

One of the most beautiful accomplishments of the evening was Bantock's "On Himalay," four-part chorus a *cappella*, superbly done, the number being repeated.

SAN FRANCISCO MUSIC

Choral Society Under Paul Steindorff
Gives Successful Concert

SAN FRANCISCO, Feb. 27.—The San Francisco Choral Society gave a very successful concert Friday evening in Christian Science Hall under the direction of Paul Steindorff. Among other numbers the program presented Max Bruch's cantata, "Fair Ellen," which the chorus sang admirably. Others who contributed to the evening's entertainment were Lowell Redfield, baritone; Ella Atkinson, soprano, and Franklin Carter, violinist.

A violin recital given Friday evening by the pupils of Otto Rauhut in Century Hall was attended by a large audience. The varied program of classic and popular music was presented by the following: Clark W. Crocker, Donald McKee, Katherine Bechmann, John A. Doble, Jerry C. O'Connor, Jr., Charles F. Gibson, Cecil Rauhut, Helen Frisbie and George O. Brandlein. Vocal solos were rendered by Mrs. E. K. Friedhofer.

At a studio recital Saturday evening Elizabeth Westgate presented her pupil, Gena McCracken, in a program for piano, assisted by Bess O'Connor, pupil of Isabelle O'Connor, in songs. Miss McCracken delighted the audience with her intelligent

interpretation of the various numbers, among which was Beethoven's Sonata in C Major, op. 2, No. 3.

A concert at Kohler and Chase Hall Friday evening by the basso cantante, Ricardo A. de S. Encarnação, was well attended and a splendid program was presented which included selections from "Aida," "Faust," "Mefistofele," "Macbeth," "Carmen," "La Tempestad," "La Sonnambula," "Bohème," "Salvatore Rosa," "I Pagliacci" and "Falstaff." The accompanist was Louis H. Eaton. R. S.

MUSURGIA CONCERT

Walter H. Robinson Directs New York
Chorus with Gratifying Results

Musurgia gave its regular New York concert on Thursday evening, March 2, in the auditorium of the Engineering Societies' Building under its conductor, Walter H. Robinson.

A brilliant audience was present and enjoyed the work of both chorus and soloists to the full. The program follows:

Cossack War Song, arranged by Horatio Parker; (a) "In This Hour of Softened Splendor," Pinsuti; (b) "Ashes of Roses," C. B. Hawley; "Voce di Donna" (from "La Gioconda"), Ponchielli, Marguerite C. Dunlap; "Hungarian Rhapsodie," Hauser, Winssant Rhodressky; "Frontier Scenes," Henry Watson Ruffner; Poems by Arthur Chapman, "Men of the Trail," "The Lights of Cowtown," "The Cattle Rustlers," "New Year's at Cactus Center"; (a) "Allan Water," (b) "Keys of Heaven," Folk Songs, arranged by H. Elliot Button; (a) Prelude, Landon Ronald, (b) "Sweet Miss Mary," Niedlinger, Marguerite C. Dunlap; (a) "Longing," Ambrose, (b) "Three for Jack," Squire, Albert Walsh; Grand Polonaise in A, Wieniawski, Winssant Rhodressky; (a) "Glasses Up with a Shout," Paul Bliss, (b) "Kitty Magee," arranged by Horatio Parker; "Hymn Before Action," H. Walford Davies.

The most pretentious work given was a set of "Frontier Scenes" by Henry Watson Ruffner, an American composer. They are delightful pieces of writing and show considerable talent in the handling of male voices. The last one, "New Year's at Cactus Center," in Western dialect, was repeated to satisfy the audience. Some excellent work was done in Pinsuti's "In This Hour" and in two arrangements by H. Elliot Button, "Allan Water" and "Keys of Heaven," the latter being encored. Paul Bliss, also an American, was represented by a song, "Glasses Up, with a Shout!" an original piece of work, strong and virile in character. Walter H. Robinson conducted with much mastery, showing complete control of his forces and understanding of his work. The *pianissimo* passages were soft and velvety in quality and many beautiful effects were obtained.

Miss Dunlap sang with fine voice and interpretation. Her voice is rich and smooth.

Mr. Walsh, a member of the chorus, displayed a voice of fine range and power and good enunciation.

J. Bertram Fox played the accompaniments for the chorus and for Miss Dunlap in admirable style.

Good Music at Low Rates in Birmingham

BIRMINGHAM, ALA., March 6.—A plan to provide the best music for the public at low rates has recently been formulated by Mrs. Truman Aldrich, Jr. Seats for concerts will be sold to the working classes at 25 and 50 cents and an arrangement has been made by the City Aldermen whereby the Sunday ordinance is amended in such a way that musical entertainments can be given on days when there are no opposing attractions. Hitherto Birmingham has had little music and hopes are expressed that the new scheme will do much toward improving the artistic status of the town. The outlook is favorable, as the concerts under the direction of Mrs. Aldrich scheduled for next season have already been largely subscribed to.



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SEEKS AMERICAN OPERATIC CONQUEST

Dorothea Macvane to Tour at Head of "Girl of Golden West" Company

BOSTON, March 6.—A dispatch from Rome, Italy, says that one of Boston's most promising singers will return to the United States in the Fall at the head of a great opera company. Dorothea Alastair Macvane, daughter of Professor Silas Macvane, of Harvard, has received word at Rome from Milan bidding her to prepare herself to be "the Girl" in "The Girl of the Golden West," to tour America next season, beginning in October, in a special "all-star" company now being organized in Europe. Miss Macvane knows Puccini personally, having been presented to him by her master, Baldelli of Paris. She had previously refused offers for America, because she had resolved not to appear for many years to come, on the ground that a singer should wait to be at the height of her career before presenting herself to an American audience.

Miss Macvane left Cambridge some years ago and studied for five years with Baldelli. She then went to Milan to begin her career in Italian opera. She sang last season at Palermo in "La Traviata." Her voice is described as a powerful lyric soprano. She sang at Milan as *Mimi* in "La Bohème," and became the talk of Milan in a night. Her repertory includes "Don Pasquale," "Pagliacci," "Cavalleria Rusticana" and several other operas. She was invited to sing last Summer in "Fedora" in a special season at Rimini.

When she first went to Paris to study Miss Macvane lived in a convent and went every day to Baldelli's studio accompanied



Dorothea Macvane, American Operatic Soprano, Who Will Seek to Duplicate Foreign Successes in This Country

by a nun. After the marriage of her sister, Emily MacVane, to Baron Dodernan de Placy, of the French cavalry, Dorothea made her home with them in Paris. She had during this time a number of offers from French operatic managers, but it was her desire to sing first in Milan. The third sister, Edith Macvane, is a talented writer. She is now in Rome with her sister and their mother, Mrs. E. de Millie Macvane.

FROM "MUSICAL AMERICA" READERS

Parisian Observations on Opera in English and English Opera

No. 78 Avenue Kléber, Paris, Feb. 20, 1910.

To the Editor of MUSICAL AMERICA:

It is indeed a deplorable condition of affairs to let the foreigner say opera in English is impracticable and impossible to arrange successfully. It is a very natural thing for the foreign impresario and singer to oppose, because they realize the tremendous obstacles with which the American has to contend to learn three languages, three styles and three types of music, namely, French, German and Italian. Here in Paris German and Italian opera are given in French, and any one who has sung French knows that it is not an easy language to express one's self in. Proper translation can be made into English and their Italian "trust" can be made

to come over or lose out, and they'll do it, for they like too well the money we pay. We could procure men from Paris and Italy and Germany to stage these different operas, and we certainly have men enough in America, who, if a chance were given them, would surprise not a few foreigners. The great cry of the foreigner is, after their point, "where are your artists?" It seems to me that we have plenty of them, but very many of them can't afford the time or means to spend years over here in preparation. In this country of France they are proud to have a person make a debut, and if the first appearance is not absolutely up to the mark another chance is given. Mr. Hammerstein is the only man in America who has allowed a fellow countryman to debut in his own country. I have had the pleasure of bringing Mlle. Stierle, an American girl, to the Opéra here for an audition, and she has

been accepted and will make good; but could that be done in America? Some of our artists who could make good and have made good are Riccardo Martin. Another magnificent tenor, who is now in Italy, Edward Johnston, has been over here three years. Why could we not have heard his voice long ago? He made good in concert. Then we have Daniel Beddoe, Reed Miller, George Hamlin and a hundred other good tenors. We have some excellent baritones. The great Bispham, who could stage an opera from start to finish, another R. Werrenrath, Claude Cunningham, Andreas Sarto, Stephen Townsend, Thomas Chatmen, Chris Anderson and many more. Basses like Hinkley, Witherspoon, Croxton, Kerr, Martin, Thomas Why, James Stanley, and I could name many more but for the time it would take. Our women have made good and there are a thousand more. Why do not our American millionaires, who support the European artists, get together a representative artistic American corps and really give our own countrymen a chance? A Frenchman said to me the other day: "You have no American composers for opera." This is not true, and if an American did write a beautiful score I would like to know what encouragement he would receive. Our own dear public is really working against her artists. Come on and give us a boost; we will make good.

ARTHUR PHILIPS.

Memphis Interested in Andreas Dippel's Latest Expansion Idea

MEMPHIS, TENN., Feb. 22, 1911.

To the Editor of MUSICAL AMERICA:

In your issue of February 18 we read with much interest the plan of Andreas Dippel for national opera and regret that he has not included Memphis in his list of cities to co-operate in the organization.

Inclosed you will find two clippings from the *Commercial Appeal*, Feb. 19, which will show you that we have two associations, the Memphis Symphony Association and the Memphis Choral Society, which might well be utilized for the purposes of such an opera arrangement as Mr. Dippel suggests. Within the next month we will add another hundred members to the Choral Society. Both of the institutions are self-supporting and free of debt. That fact will inform you correctly regarding the response of the Memphis public to deserving musical enterprises. We would appreciate being invited to take part in the discussion of the plan for national opera, even if we were not included in its development.

Thanking you very much for any attention you give to our city.

AUGUSTA SEMMES,
Manager.

The Mother Tongue

LOS ANGELES, CAL., Feb. 23, 1911.

To the Editor of MUSICAL AMERICA:

Appropos of Mephisto's able, but by no means convincing, argument to prove "American not English," allow me to add that it is true English that Americans speak, that it is the prevailing word-utterance of this great country, and whilst a vernacular, it is in very truth a mother-tongue, fed from the great bottle of protection, to babes and sucklings from all quarters of the globe; readily taken, and with splendid results. Accept English as the mother-tongue and call it American, the universal language.

P. DOUGLAS BIRD.

YOLANDA MERO IN MEMPHIS RECITAL

Pianist Moves Her Audience at Will in Performance of Unhackneyed Program

MEMPHIS, TENN., March 2.—Mme. Yolanda Mero gave a recital at the Goodwyn Institute last Saturday afternoon under the auspices of the Beethoven Club. Last April at the great music festival which was given here with the Thomas Orchestra under the management of this same splendid organization, Mme. Mero was the pianist at one of the concerts, playing the A Major Liszt Concerto. The interest in her work and the pleasure she gave were so universal that the club has found it necessary merely to announce this recital to fill the auditorium and make her appearance here more successful than that of any artist of this season.

Mme. Mero's program could not be called "hackneyed" in any sense. From the Organ Concerto of Bach-Stradal to her Liszt numbers she held the audience spellbound. She can apparently do anything she pleases with those music-filled, flexible fingers crushing out tremendous chords or fluttering like the wings of a dainty bird over the keys in exquisite runs and trills. Lhévinne and Mero are names to conjure with in Memphis, so in 1913, when Mme. Mero has finished an extended European tour for which she is booked for next year, she has been engaged for another recital here.

Marie Stapleton Murray, dramatic soprano from Pittsburg, will give a recital next Saturday, March 4, assisted by Katherine Seay Falls, violinist, under the auspices of the Beethoven Club. She will sing Cadman's "Indian Cycle," which will be listened to with added interest since Mr. Cadman is one of the prize winners in the competition for American composers, conducted by the National Federation of Musical Clubs. This competition had its birth in Memphis four years ago.

The Memphis Choral Society will make its first public appearance at the third concert of the Symphony Orchestra March 30.

Beginning March 13 and running through the week we are to have a season of grand opera in French at the Lyceum Theatre. Jules Layolle's company from the French Opera House in New Orleans will give the following operas: "Manon," "Faust," "Carmen," "Les Huguenots," "Thaïs," "Rigoletto" and "Lakmé."

S. B. W.

A Concert for Wage Earners

A concert intended for the especial benefit of wage earners was given at low prices at the New York Hippodrome on Sunday last by the Russian Symphony Orchestra. Modest Altschuler conductor, and attracted a crowd of from four to five thousand persons. The soloists were Nikolai Sokoloff, the concertmeister, who sang "Berceuse," by Jearnfelt; Lelia Joel Hulse, who sang an aria from "Samson and Delilah"; Bertram Schwahn, who sang the prologue from "I Pagliacci," and Nina Dimitrieff, who sang an aria from "Aida." Herbert's "American Fantasia" was one of the several orchestral numbers.

Oscar Straus Parodies Wagner "Ring"

BERLIN, March 5.—A burlesque of the Wagner "Ring" dramas has reached the Berlin stage in the form of a burlesque operetta called "The Merry Nibelung." Oscar Straus, composer of "The Chocolate Soldier," wrote the music and an American who hides his identity behind the Latin "Rideamus" is the librettist. There is much that is broadly amusing in the parodies of Siegfried, Brünnhilde and other characters, but the critics do not admit that Straus has been entirely successful in his efforts at burlesque musical effects.

Edith Haines-Kuester in Los Angeles

Edith Haines-Kuester, the composer-pianist, is at present on the Pacific Coast. On March 9 she gave a recital in Los Angeles with the assistance of Roland Paul, tenor, who sang twelve of Mrs. Kuester's songs. The Ebell, Dominant and Gamut Clubs have given entertainments in honor of the New York artist, who was formerly a resident of Los Angeles.

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HOW MANY MUSICAL CLUBS ARE STUDYING MUSIC?

By MRS. F. S. WARDWELL

Chairman Educational Department, National Federation of Musical Clubs

AT THE very first meeting of the board of the National Federation of Musical Clubs, in 1898, the writer, then and continuously since that time a member, proposed that the Federation have a systematic course of study prepared for the use of clubs. This met with unanimous approval and plans were immediately instituted toward this end.

The original idea was to have a book of questions with reference books and musical programs suggested; but after a time the demand from clubs in towns where there was no public library and those which did not have sufficient funds to procure reference books, was so great that concise answers were prepared or are being prepared for each book.

We now have a course of seven years planned.

The First Year, General View of Music, contains chapters on various subjects—The Piano, piano teachers, methods, piano music, virtuosi, etc.; The Voice, taken up in the same way; The Orchestra and Chamber Music, by Mrs. C. B. Kelsey; Harmony, definitions and illustrations only; Musical Form, explaining definitely each type. One group of questions is devoted to women in music and American music. As there are only one or two inexpensive books upon this subject the answers have not been written out. The Opera takes up the history, development, plots and composers and is followed by a lesson on the Oratorio, similar in plan to the one on the Opera.

The Second Year is an outline of the history of music, in the form of topics. It is the intention to have ready for the Fall work a set of questions and answers, which will of necessity be very concise if the books are kept at the present size.

The two books following treat of German music in detail from the beginning, through Brahms and Strauss, with chapters on Wagner and his operas. The text of "The Ring" is analyzed minutely.

Russian music, which occupies so much space on the best musical programs at the present time, follows. There are even now few books published on this subject.

The last is a set of programs on American music, chiefly prepared by the composer with reference books and suggestions for papers given. Arthur Farwell is pre-

paring a set of questions and answers on the development of American music.

Other books are in preparation and will be published in the future. One on the music of the border countries and another on the literary works of the great tone poets.

All agree that pupils who study music with private teachers do not as a rule study musical history. Conservatories require a certain amount for graduation, but it is usually rather superficial; a composer's music is not studied with his biography. This latter form of study, when carried out, aids much in the understanding of a composer's style.

In no other way can musical history be studied as thoroughly as in the musical club. As different voices, instruments and methods are represented by the members, with a little outside help nearly all forms of solo and concerted work can be given. Nothing leads so directly toward perfect interpretation as does systematic study of composers and their works.

About 5,000 books have been in use since June, 1909. It is pleasant to think that so many people are engaged in the study of the same course.

The books are used in many different ways; some clubs, by omitting the number, use the answers as essays; some take half of the study and half of the musical program the same day; others combine several books in one year; however, the ideal way is to appoint a leader for each meeting, who will apportion the questions and music among the members of the club, dividing the lessons into two or even three meetings—thus deriving the full benefit.

There are clubs with only six members which study with us; there have been clubs with a membership of 250. The large clubs usually divide into study groups or departments.

The clubs using these study books are not confined to any one section of the country. There are some in Canada, Florida, Maine, Tennessee, Massachusetts, Oregon, Washington, many in Texas, Oklahoma and quite a number of individual, universities, colleges, a very large proportion of the clubs of the Federation and many musical clubs not yet members of the federation, as well as the musical departments of women's clubs.

So we see that there are many interested in the studious side of music, a fact which will undoubtedly influence the future of music in America.

POPULAR MUSIC MOLDED INTO FORM OF CLASSIC

New Piano and Violin Sonata by Carl Beutel, of Indianapolis, Played by Composer and Johannes Miersch

INDIANAPOLIS, March 4.—A preliminary concert of the Indiana State Music Teachers' Association was given Thursday night in the opera house at Shelbyville before an audience which taxed the seating capacity of the auditorium. Those appearing on the program were Johannes Miersch, violinist; Mrs. George Raymond Eckert, soprano; Amelia Kroeckel, pianist; Grace Green, contralto, and Elsie Evans, accompanist.

Herr Miersch played compositions by Massenet, Vieuxtemps and Wieniawski. On Friday evening, at the Propylæum, this artist was also heard in a recital given by Carl Beutel, pianist, and Glenn O. Frier-mood, baritone, all faculty members of the Indianapolis Conservatory of Music. The occasion marked the initial performance of a sonata by Mr. Beutel for piano and violin, which was presented to the public by himself and Herr Miersch. The work is in three movements, Allegro ma non troppo, Andante Cantabile and Allegro e con energico. On the program for the evening was printed a description of the sonata which follows:

"Mr. Beutel claims, in the presentation of this work, the distinction of being the first American composer to utilize characteristic popular themes in classic form. In the past these melodies have been merely introduced in Fantasies, Variations and Rhapsodies, but in this work they form an organic part of the structure, developed similarly to the systematic Sonata form. Many of the themes are introduced in a

manner to make them at once intelligible to the listener, while others are altered or disguised, and not so easily recognized. None of the themes, however, is used in its entirety, and to dispense with commonplace tendencies, the more popular melodies have been altered or changed harmonically to effect refinement. The composer also employs original themes, but even in these the syncopated rhythm and the American characteristics predominate."

Herr Miersch also played a group of gems for violin, in his usual brilliant style, and in response to an encore gave the Serenade by Drdla. Alta M. Randall was accompanist for the evening.

On Monday evening, at the auditorium of the Conservatory, Herr Miersch and Mr. Beutel played three sonatas for violin and piano, namely, the Dvôrák Sonata, op. 100; the first Beethoven sonata in D Major and the Grieg Sonata in F Major. Mr. Beutel and Herr Miersch have been engaged for the opening concert of the Indiana State Music Teachers' Convention to be held the last week in June at Shelbyville, Ind.

On Monday evening the annual mid-winter concert of the Metropolitan School of Music was given before an audience which completely filled the auditorium of Tomlinson Hall. The feature of the entire program was the Grieg Concerto in A Minor, in four movements, for piano, with orchestra, played by Leon Sampaix, the Belgian pianist, who is also a faculty member of the school. This artist is most popular in this city, as throughout the State, as the applause granted him after each movement designated. His playing is marked with brilliancy and wonderful technic.

M. L. T.

Teresa Carreño has reached Cairo, where she will rest for a month.

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TO START NOVICES OF OPERA ARIGHT

Famous Italian Prima Donna Announces a Plan to Establish in Berlin a School Designed to Give Self-Confidence to Singers Just Entering Upon a Professional Career—Ossip Gabrilowitsch as a Conductor—Fritz Kreisler and Other Berlin Concert-Givers

BERLIN, Feb. 16.—Gemma Bellincioni, who has been known for many years as one of the greatest and most representative of Italian prima donnas, and who, incidentally, as the writer discovered when he went to interview her the other day, is a woman of marked beauty of face and winsomeness of personality, has a novel idea for a school for the benefit of operatic performers who are novices in their profession. Mme. Bellincioni told me about it when, shortly after her arrival in Berlin, I went to ask her if the report were true that she had come here to take charge of an operatic institution. She refused either to confirm or deny the report definitely, stating that her visit was purely of a private nature, but she did not deny that an offer to enter into such an undertaking had been made to her.

"The negotiations are by no means definitely concluded, however," she said, "and I give you my word, will not be for another month or more. The idea behind the plans for the institution is undoubtedly unique. Ever since I began my career in Naples at the age of fourteen, I have always had two definite ideals: One to tour America—the United States, for I have frequently been to South America—with a company of my own, and the other, to organize an institute where young operatic aspirants of talent should be supplied with a much needed want. Now, understand me, I do not mean to say where they would be prepared for the opera, for they would have to be fully prepared before I devoted myself to them. I have absolutely no desire to sit down to a piano and to teach a pupil the art of tone production, nor should I be tempted to drill certain gestures or properties of stage deportment into them. But what has always seemed to me to be a very serious deficiency, which has frequently irrevocably ruined many a rich talent at the very onset, is the lack of self-confidence, of will-power to do the proper thing at the proper time.

"Many an artistic beginner who feels artistically and, if given the necessary encouragement or freedom, would create artistic effects, is cramped and the budding personality crushed out of him when he makes the first steps into the professional world. Take, for instance, a young debutante who is to sing a leading rôle for the first time. The rôle has been diligently prepared with the voice teacher, the musical coach and a dramatic teacher. The debutante appears at the first rehearsal. The stage manager, with the weight of the responsibility which rests on his shoulders, does not greatly appreciate the task before him. His demeanor is a mixture of sovereign condescension and impatience. If the debutante is of the female sex she must contend with the awakening jealousy of her sisters of greater experience. It stands to reason that under such influences unlooked for musical mistakes may occur, with the result that the self-confidence of a sensitive beginner—and all artistic beginners are sensitive—is shaken and, with repeated inaccuracies, eventually killed. My idea is to give the young artist psychological instructions, as it were, to do the proper thing at the proper time. Then a beginner who has had the proper preliminary schooling would not require special considerations, but would fit in every ensemble.

"And do you think that such an institution would be well enough attended to guarantee its existence?"

"If this plan which a number of persons

and myself have in view is realized, you may rely upon me to ensure its popularity."

Gabrilowitsch as a Conductor

Ossip Gabrilowitsch, the pianist, appeared in the Beethoven Saal on Thursday evening as conductor of the Philharmonic Orchestra, which had been augmented for



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the occasion. It may be that the concert-giver or the management had insisted upon this in view of the rarely heard symphonic poem of Saint-Saëns, "La jeunesse d'Hercule," which introduced the program. This work is one of much melodic and dynamic effectiveness, clever but somewhat more erratic in form than we are accustomed to in Saint-Saëns. The instrumentation is brilliant.

Gabrilowitsch is known to have the ambition to become a conductor of repute, and this aspiration will in all probability be realized in the future. For the present, he possesses an infallible good taste, a thorough comprehension of both the composition and the orchestra, and a well-developed sense for dynamics. What he still lacks is routine and the compelling personality. At times it seemed that the orchestra was inclined to proceed in a different tune from the one the conductor was beating—not such a very dangerous occurrence, however, in an orchestral body as experienced and accomplished as the Philharmonic.

The rest of the program included Elgar's Symphonic Variations op. 36, the suite from the stage music to Maeterlinck's "Pelléas et Mélisande," Gluck's Overture to the opera "Russlan und Ludmilla" and Tchaikowsky's "Francesca da Rimini."

Kreisler and Carl Flesch

On the same evening in the Blüthner Saal Fritz Kreisler was accorded an ovation which he fully deserved. Unquestionably Kreisler must be considered one of the greatest violinists of the day, but still, I have the feeling that this excellent artist has not yet reached his highest state of development. His work is thoroughly well-rounded and bears the stamp of profound completeness; his personality imbues every composition and gives it an essentially interesting characterization. But I think that we are justified in still expecting great, not to say phenomenal, things of Kreisler for the future. Few as he understand the art of choosing and so effectively playing a unique program so that the hearers only

too readily abandon themselves to the fascinating influence which this superb artist exerts. Kreisler's technique is as clear as crystal, his interpretations often represent veritable revelations and above all he establishes that magnetic contact with the audience which so few can arrive at. Eighteenth century composers furnished most of the program.

Kreisler's exit from the green room to the street through a passage made for him by men dropping their hats and hand-clapping women resembled the triumphal procession of a King.

Carl Flesch, another violinist of greatness but of a different genre, was heard in the Sing Academy on Friday evening. Flesch played a classical program composed of

program was devoted to Liszt. The two Sonetti di Petrarca, No. 122 and 103, were sung and played in the original edition. The vocal soloist who interpreted these very difficult works was the tenor, Felix Semius, who produced excellent tonal effects and sang with the best of taste.

The third number of the concert was Liszt's piano concerto in E flat major with Paul Goldschmidt as soloist. Finesse is not Goldschmidt's forte, but where he can forcibly assert himself, he creates the impression of strong personality. He is apt to remain unappreciated where he is compelled to become a constituent part of an ensemble or in moments requiring a subordination of the player to the composer. The concert, which was as ever magnificently conducted by Nikisch, was concluded by Liszt's symphonic poem after Lamartine "Les Préludes."

On Tuesday evening, February 14, Elsa von Grave, pianist, and Louis Persinger, violinist, gave a concert in the Sing Academy. The program comprised the Brahms sonata in D minor for piano and violin, the Mozart E flat major concert for violin, four piano compositions by Chopin, Moskowski, Schubert-Liszt and Liszt and the Richard Strauss sonata in E flat major for violin and piano. Elsa von Grave was not at her best on this occasion. She has a very musical touch and her renditions have poetry. But on this occasion her interpretations lacked clearness and outline. Louis Persinger is a young American violinist who has made astonishing progress since his début here last Winter. His technique has sureness and precision and his interpretations lacked clearness and outline. thought and musical knowledge.

Felix Dahn, the stage manager of the Berlin Royal Opera, has been called to the Klindworth-Scharwenka Conservatory to assume charge of the classes for dramatic instruction.

At the opera in Halle in a recent performance of "Lohengrin," the Lohengrin and Ortrud were Otto Lähmann and Ruth Ashley, two star pupils of the American teacher, King Clark. Both created an unusual impression. O. P. Jacob.

HINSHAW TO WED

Baritone's Engagement to New York Society Girl Is Announced

William Wade Hinshaw, the American baritone of the Metropolitan Opera Company, is to wed. His engagement has been announced to Mabel Clyde, daughter of Mr. and Mrs. William P. Clyde of New York. Miss Clyde is a popular society girl and an heiress, her father being the head of the Clyde Steamship Company.

Mr. Hinshaw was born in Iowa, but lived most of his life in Chicago. He comes of a musical family and organized a brass band at thirteen years of age, himself playing the cornet. At college and later in Chicago he continued his musical studies, and sang in one of Henry W. Savage's English opera companies for three years. He studied abroad with prominent masters in Berlin, Frankfurt-on-the-Main and also in Bayreuth, and before he joined the Metropolitan forces sang in concert. He never sang in opera in Europe. He has made a most favorable impression in opera here, principally in German rôles, including Titirel, in "Parsifal"; Melot, in "Tristan und Isolde"; Donner, in "Rheingold"; Biterolf, in "Tannhäuser," and the Herald, in "Lohengrin."

Chicago Opera 'Cellist in Sanitarium

Edward Bosco, 'cellist of the Chicago Grand Opera Company, and said to be going to a prominent family in Rome, Italy, was taken February 27 to Dr. Coombs's sanitarium, Corona, L. I., from the psychopathic ward at Bellevue Hospital. Bosco is said to have been suffering from a severe mental strain brought on by an affair of the heart in Chicago.

Cosima Wagner has gone to Italy for the rest of the Winter. She will not return to Bayreuth before May.

SEASON 1911
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SAYS EVERY CITY SHOULD HAVE BIG CONSERVATORY

Charles Heinroth Interested in Plan to
Establish Important Musical
School in Pittsburgh

PITTSBURG, March 6.—Charles Heinroth, organist and director of music of Carnegie Institute, believes that every large musical community should have a conservatory of music. He is especially interested in the suggestion that one be established in Pittsburgh for the benefit of the musically inclined. He discussed the matter the other day with the MUSICAL AMERICA correspondent.

"The suggestion that a conservatory of music be established in Carnegie Institute is a good one," said he, "and every community should have one. Andrew Carnegie has asked for suggestions regarding the establishment of other departments in connection with the institute, but Mr. Carnegie has never done anything for music except in his home town in Scotland (not considering his gift of organs, which is a different theme than Mr. Heinroth was questioned on). Mr. Carnegie believes that each community should take care of their own music. Therefore he has never done anything in a public way for music, except in the instance I have mentioned. The people who will make suggestions to Mr. Carnegie unfortunately are not musical. I should like to see the suggestion considered in any event."

Mr. Heinroth in speaking on the subject is not conveying the idea that those who will make suggestion are not lovers of music, but are simply not musical in the sense that they are musicians.

Mr. Heinroth lectured on George Frederick Handel Saturday night at Carnegie Music Hall. He used the following numbers to illustrate the lecture: Allegro from "Cuckoo and Nightingale" organ concerto air and variations; "The Harmonious Blacksmith" (piano); "Hallelujah Chorus" from "The Messiah" and others. He intends to give lectures every Saturday night throughout the Lenten period, with the usual organ recitals Sunday afternoon.

Cavaleri's Illness Serious

The condition of health of Lina Cavaleri is said to have necessitated the cancellation of all her operatic engagements in Europe this season and letters received re-

cently in New York are to the effect that her condition is precarious. She is now resting quietly in Russia. Her illness which has been such as to require several operations, is said to be due to the privations caused by poverty in her youth.

SAINT-SAENS TO JOMELLI

Great French Composer Pays Tribute to
Singer's Art

Mme. Jeanne Jomelli, the soprano, who has been having such a great success in America this year, while in Paris last Summer sang for the famous French composer,

Alger
9 February 1911
Enchanté, cher monsieur,
Je vous envoie ce
Jomelli a de beaux airs
Pallas - Athénée qu'elle
chante si merveilleusement
Un très grand plaisir
de vous avoir vu et
de vous entendre
avec ses admirables
compliments
C. Saint-Saëns

A Letter from Camille Saint-Saëns to
Mme. Jomelli in Praise of her Singing

Camille Saint-Saëns, who was so much pleased with her voice and her great artistic abilities that he requested her to perform some of his works in America this season. As a result Mme. Jomelli sang, with the Boston Symphony Orchestra, his "Pallas Athénée," a dramatic aria never before sung in this country. Her success was tremendous with this work and the news of her triumph with it was so pleasing

to the composer that he wrote her as follows:

"I am enchanted, dear Mr. Hemance, to learn that Mme. Jomelli has had such a success with 'Pallas Athénée,' which she sings so marvelously. Be so kind, I pray, to pay her my respects and my thanks. With best compliments.—Camille Saint-Saëns."

Mme. Jomelli, who has been very busy this season, starts this week on the last tour of this Winter, going through the South and the West. She will appear in Washington, D. C., will sing with the Cincinnati and Boston Orchestras and will give recitals in Atlanta, Augusta, Ga., Houston, Tex., Milwaukee, Chicago, Detroit and other cities. On the completion of this tour she will sail for Europe on April 4. Most of her Summer will be spent in Paris and London, where she will rest after her arduous American season and fill a few important concert engagements.

Calls Clubwomen Spongers Upon Musical Talent

"Clubwomen are useless members of society, and most of the so-called women's clubs are sponge clubs, because they sponge off all the artistic talent they can get to come and amuse the nice old ladies a whole afternoon for nothing."

That is the opinion expressed by Mme. Alma Webster Powell, who resigned as chairman of the music committee of the Woman's Press Club of New York last week as a result of a row over the club's "music day." Mme. Powell was angry because some of the members of the club objected that singers who had agreed to perform for them gratis did not put in an appearance at the exact hour scheduled. "Clubwomen should be delighted to get any sort of talent to sing for them," said Mme. Powell. "They shouldn't look a gift horse in the mouth."

Anna Otten in Middle West

Anna Otten, violinist, made an appearance at Delaware, O., March 1, in a recital in the School of Music course, and was warmly applauded by the audience, largely composed of students and musicians. Miss Otten's technic and tone work gave great pleasure. She has just finished a most successful concert tour of the Middle West, and will shortly leave for the South, where she will fill important bookings, including an appearance with the Atlanta Symphony Orchestra.

VAUDEVILLE MAY GET BALTIMORE OPERA HOME

Bernhard Ulrich Receives an Offer for
the Lyric—News of Local
Musicians

BALTIMORE, March 6.—There is a deal on for the sale of the Lyric, where the grand opera performances are given. A New York vaudeville company is after the property and it is said that only \$20,000 stands in the way of closing the deal. Bernhard Ulrich, manager of the Lyric and the Chicago Grand Opera Company, says: "Baltimoreans can secure permanent grand opera here by subscribing \$250,000 as a half interest in the Lyric, for which they will be guaranteed a yearly dividend of 5 per cent." If this offer is not accepted then the Lyric will probably be sold.

Elsie Rosalind Miller, organist and choir director of St. Paul's M. E. Church South, gave an artistic organ recital at the Peabody Conservatory Sunday afternoon before an enthusiastic audience that packed the concert hall. Miss Miller is a graduate of the Peabody Conservatory. She was assisted by August Hoen, basso.

A students' recital was given by students of the Maryland School for the Blind at Albaugh's Theater Parlor Thursday evening under the supervision of Charles H. Bochar, director of music. The program included vocal, violin, piano and choral selections.

Ernest Hutcheson will give a series of five historical piano recitals at the Peabody Conservatory Tuesday afternoons.

The choir of Highland Methodist Episcopal Church gave a musicale at the church Tuesday evening. The soloists were Emma Myers, soprano, and Dr. C. E. Schlieder and Lydia Gross, pianists.

Mary S. Warfel, of Lancaster, Pa., has been engaged as harp soloist at the concert of the Woman's Philharmonic Chorus, March 16. Miss Warfel is continuing the study of harp at St. Catherine's Normal Institute, Baltimore, having formerly been a pupil of Dorothy Johnstone, formerly harpist with the Philadelphia Orchestra. Miss Warfel studied piano under Constantin von Sternberg of Philadelphia.

At each of Lilli Lehmann's four Berlin song recitals this Winter the large hall of the Philharmonie has been crowded to its limit, the capacity of the stage being taxed as well.

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Sincerely yours, F. CONSTANTINO



F. CONSTANTINO AS "THE DUKE" IN "RIGOLETTO"

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IN THE REALM OF LIGHT OPERA

An English Production of "Der Fidele Bauer" Promised—
Unique Law Suit Over "Madame Sherry"—Werba &
Luescher Negotiating for the New Theater to Produce New
Operettas by Lehar, Strauss and Fall

By WALTER VAUGHAN

AS predicted in these columns recently, "Der Fidele Bauer," the new operetta by Leo Fall and Victor Leon, now being presented in German at the Garden Theater in New York, is to have an American production. Early last week Messrs. Werba & Luescher secured the rights to present the piece in English and will make an elaborate production of it this coming season.

Mr. Fall, who wrote the music, is well known from his work in "The Dollar Princess" and "The Girl in the Train" and in the new work, which has never been presented on the English-speaking stage, he has supplied some charming melodies which compare most favorably with anything he has previously written. The book of the piece will, however, have to be changed greatly if not entirely rewritten before it can be given an American production. The story is dull and rather uninteresting and the comedy is of a questionable standard.

RALPH C. HERZ, who created one of the principal rôles in the original production of "Madame Sherry," is now to be starred. Joseph M. Gaite, who has a number of successful musical pieces on the road, is to present Mr. Herz in a new musical comedy, "Doctor de Luxe," by the authors of "The Three Twins," "Madame Sherry" and "Bright Eyes."

Mr. Gaite has supplied Mr. Herz with an excellent supporting company.

SPEAKING of "Madame Sherry," one of the most novel suits at law ever recorded in the history of musical productions has just been started in connection with the presentation of the now famous piece. George W. Lederer, one of the owners, has sued Julius Kessler and Julius Altman of Chicago for \$100,000 for alleged breach of contract. Mr. Lederer, in his complaint, states that the latter part of July, 1909, he entered into an arrangement with Kessler and Altman whereby they agreed to jointly finance the theatrical enterprise which developed into "Madame Sherry." Lina Abarbanel, who at that time was under contract with Henry W. Savage, was to take the leading rôle, as she has since done. Lederer was to have full charge of the production, including the engagement of singers, selection of plays, music, etc. All the money, Lederer asserts, was to be supplied by Kessler and Altman, and of the profits realized after payment of all expenses Lederer was to receive half and Kessler and Altman, in equal shares, the other half.

After all arrangements were completed for producing the piece Kessler and Altman, according to Mr. Lederer, refused to carry out their agreement. This refusal caused Lederer to seek financial aid elsewhere in which he was unsuccessful until March, 1910, when A. H. Woods and H. H. Frazee consented to finance the enterprise with the understanding that each were to receive one-third of the profits.

Owing to the defendants' alleged breach of contract Mr. Lederer says he was obliged to accept only one-third of the profits of the piece when he should have had a half. The loss thereby he estimates at \$100,000.

"Madame Sherry," of which there are six companies playing, is admittedly one of the biggest financial successes in years, and Messrs. Kessler and Altman have doubtless many times regretted that they are not sharing the profits, and if the courts should decide that they must pay Mr. Lederer's claim they will have additional cause for regrets.

ELSIE JANIS, the young star of "The Slim Princess," has blossomed out into

a playwright and on March 16, at the Globe Theater, will appear in a play from her own pen. The title of Miss Janis's drama is "A Star for a Night" and the scenes are laid in West Baden, on the stage of a Broadway theater and in the Ritz-Carlton hotel. Miss Janis will act the leading rôle, that of a young woman who has a brief but exciting experience on the stage. Her supporting company will be made up from the cast of "The Slim Princess" Company.



Nora Bayes and Jack Norworth in Their Studio Writing the Songs for "Little Miss Fix-It"

Charles W. Dillingham will be the manager and the proceeds will be devoted to some stage charity.

PAUL LINCKE, the famous composer of light operas, best known in this country as the writer of "Glow Worm," "Amina," "Don't Build Castles in the Air" and other successful numbers has been engaged to compose the music for the new revue which is to be presented at the Folies Bergère, a new playhouse which will be opened within the next month or so. Mr. Lincke, in addition to composing the score of the revue, will direct it.

NORA BAYES, who sent home every visitor to the Broadway Theater last season, singing the chorus of the songs which she made so popular, together with Jack Norworth, who collaborates with her in turning out the light songs of the day, are now twin stars in a new musical comedy entitled "Little Miss Fix-It," which was presented for the first time on Thursday of this week in Waterbury, Conn., where it was received with great enthusiasm. It will be seen in a number of nearby cities, after which it will be presented at one of the big Broadway theaters for an extended run. The piece is by William J. Hurlburt and Harry B. Smith and Miss Bayes and Mr. Norworth have supplied a dozen lyrics and melodies.

WERBA & LUESCHER, producers of the famous "Spring Maid" and newcomers in the light opera producing field, are negotiating for the lease of the New Theater, in which it is their intention to present a series of light operas by internationally famous composers.

It is reported that in their new project they have the moral and financial support of Andreas Dippel and their proposition to the parties in control of the New Theater is so attractive as to be practically accepted.

Messrs. Werba & Luescher have the promise of new operas from such distinguished composers as Franz Lehar, Oscar Strauss and Leo Fall, and they believe that this famous playhouse is none too large for the clientèle they could attract with a repertoire of such distinction.

Provided the arrangements are completed these young managers will produce their repertoire of light operas on a distinctly "grand opera" scale.

THE Messrs. Shubert announce that they will immediately begin the organization of a second company to present "The Balkan Princess" on the road, while the original company remains at the Casino Theater for an engagement extending indefinitely into the distant future. The pronounced hit scored by this English musical success in New York makes it evident that many months must elapse before the original company will have completed its metropolitan run and the managers have there-

THOMAS ORCHESTRA IN WAGNER PROGRAM

Clarence Whitehill as Soloist Wins
Favor—Director Stock's
Spirited Readings

CHICAGO, March 6.—The Theodore Thomas Orchestra distinguished itself in presenting an exclusively Wagnerian program in exceptionally lucid musicianly and praiseworthy fashion at the twenty-first concert of its season last Saturday in Orchestra Hall.

It is difficult to give a complete program of any composer without leaving an audience with a sense of weariness, for the temper of the times favors change; however, it was the fortune of Frederic Stock to so wisely choose and so admirably set forth this offering that it carried credit for all concerned and highly pleased a critical audience.

The program began with the "Faust" Overture and continued through the Cycle of Ring to the acme of Wagner's accomplishment, the imposing funeral march from "Die Götterdämmerung."

The "Tannhäuser" bacchanale was ravishingly played; the prelude to "Lohengrin" set its dreamy spell delightfully, and the enchanting forest murmurings from "Siegfried" had new meanings for a host of listeners. The grave and massive threnody of "The Twilight of the Gods" moved mightily, and the splendid rhythms of "Die Meistersinger" swept the audience back to the brave picturesque days of old Nurnburg, while the pains and heart throbs of *Tristan and Isolde* appeared inspired by the real presence. In addition to this test put upon the orchestra there was further cause for congratulation in the presence of Clarence Whitehill, who returned after years of wandering abroad, during which he has gained in artistic stature and achieved distinction where art is old and exacting. Whitehill has a strong, sonorous voice capable of coloration, that makes poetry and sentiment radiant and human through its ministration. He avoids the explosive style of utterance in vogue with so many Wagnerian singers. In his first selection *Wotan's* address, he was inclined to force the high tones with uncertain intonation and the voice seemed clouded by a slight cold; this vanished, however, in the farewell of *Wotan* and the real nobility of the organ as well as the breadth of style was amply revealed. Again in monologue of *Hans Sachs* he was most acceptable.

C. E. N.

Success of Hattie Clapper Morris Pupils

The pupils of Hattie Clapper Morris, the vocal teacher, have been singing with marked success during the past month in various parts of the country. Margaret Keyes sang at the two concerts of the Mendelssohn Glee Club on February 13 and 14 and later in Philadelphia on the 17th and 18th, meeting with much favor.

Martha Woodsum, soprano, sang two concerts last week with great success in New Jersey. Miss Kerr was heard in a performance of Liza Lehmann's "Persian Garden" on February 24 in New York City, and the Manhattan Ladies' Quartet, all of whom are Mrs. Morris's pupils, have just returned from a concert tour in the Far West and have received return engagements wherever they appeared.

A Chopin Celebration in Pittsburg

PITTSBURG, March 6.—Silas G. Pratt gave the last of his series of concert-lectures of the season at his home in Shady avenue, Saturday night. The evening was devoted to the works of Chopin and in honor of his natal day. The program was made up of numbers embracing nearly every style of this famous writer's compositions. They were interpreted by students of the Pratt Institute of Music and Art, of which Mr. Pratt is the guiding head.

E. C. S.

fore determined to meet the demand from other cities by organizing a special touring company without delay.

SIG. DE NOVELLIS, the well-known musical director who was conductor for "Erminie" when Francis Wilson gave Christie MacDonald her first stage position, has been engaged to direct "The Spring Maid" in London. Miss MacDonald, who is going abroad for a short vacation this Summer, will appear in a limited number of performances in London.

Church Position for Leon Rice

Leon Rice, the tenor, has recently been appointed tenor soloist at Trinity Chapel, of which Felix Lamond is organist. He has sung from coast to coast in concert and met with much success in his work. He returned from England recently from study with William Shakespeare, the eminent teacher, and since then has appeared at many concerts of importance. He has been the recipient of warm praise for his enunciation and his excellent delivery.

American Soprano Scores in Prague

PRAGUE, Feb. 19.—Yvonne de Treville, the American soprano, sang recently in Budapest and Prague after her successes in Vienna. In Prague she scored considerable success in concert. Among those present was the Crown Prince Ferdinand, who applauded the artist most enthusiastically.

Hargreaves New York Soloist

The Mozart Society of New York had Charles Hargreaves, tenor, for soloist for its afternoon musicale on March 4. Mr. Hargreaves will shortly leave for the West, where he will be heard in several cities before going on tour for eleven weeks with the Minneapolis Symphony Orchestra.

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SOME OPERA IN ENGLISH FALLACIES

Harvey M. Watts, at Philadelphia Dinner, Presents Common Sense Ideas Regarding the Controversy

PHILADELPHIA, March 6.—At a dinner given at the Musical Art Club, in Philadelphia, on Wednesday evening, at which Campanini was the guest of honor, the club had also as its guests Andreas Dippel, Victor Herbert and E. T. Stotesbury. Addresses were made by Campanini, Herbert, Campanini and Dippel, on the production of "Nabucco," and each guest made a few happy remarks on the general subject of opera in America, and opera in Philadelphia in particular. The general problem of opera in English was allotted to Harvey M. Watts, who, after praising Mr. Herbert's music, said he wished to discuss a few of the essentially false assumptions which had been brought up from time to time in the flood of discussion and controversy over opera in English, either in translation or in original works.

Mr. Watts said the first false assumption is that all other operatic texts save English are fluent, euphonic and poetic, and of high literary value. A very ridiculous assumption, for anyone familiar with the history of opera must know that in all times and in all languages the librettos of operas have been under suspicion.

"Voltaire's famous *mot* apropos of the Italian and French operatic texts of his day, that what was too silly to be spoken was sung, is very well known, and everyone certainly must be aware that one of the great reforms proposed by Wagner and carried out by him was that a proper and poetic text should be supplied to carry on the burden of the music," said Mr. Watts. "Saint-Saens said, apropos of translated texts, that the text of 'Don Giovanni' in French was ugly, in German impossible, but he might have added, also, that the original Italian text written by Daponte for Mozart was far from eloquent, and like the text in 'Trovatore,' would hardly pass the censorship of a D'Annunzio or a D'Amicis.

Carrying the Meaning Over the Footlights

"The second assumption, which is as foolish as the first, is that all other operatic texts but English can be heard better over the footlights. Of the reasons given for this alleged state of things some of them have point and some have not. It is true that some foreign singers do pronounce, articulate and enunciate better and have better training in the delivery of the sung words than many American trained singers, but no matter how well enunciated, or pronounced, or articulated, the fact is that the sung words in opera or song in any language cannot be fully grasped, since the very nature of the art of singing prevents one from hearing every word and phrase that is sung. In your own tongue or any language with which you are familiar you get a full phrase now and then and get a

general idea of the text, but only when you are hearing your own language or a language with which you are perfectly at home. When it comes to an opera sung in an unfamiliar tongue most people simply grasp the vague dramatic sentiment of the situation.

Tolerance For Certain Commonplaces Needed

"The real and important fact about all this controversy is not that there is any inherent difficulty in writing a beautiful English text or in speaking or in singing it, for the wealth of English literature is such that we need not repine, but the curious fact is that we have not yet acquired a tolerance for certain commonplaces which are bound to occur in an English opera text, and which also occur in all other opera texts, while the Latin and Teutonic peoples have acquired this tolerance and are perfectly oblivious to the shortcomings of an admittedly imperfect art form.

"That is, the Italian, the French and the German listen to the connecting commonplaces in operas—the bald spots, the bare spots which connect the more poetic and more lyrical moments, and they not only do not take offence at the phraseology in those portions which are exceedingly ordinary and commonplace, but they endure them and that is all there is about it. All through German operas, all through French operas, all through Italian operas, there are these extraordinarily barren places in which the language is the language of casual conversation with no elevation to it, but the tolerance for this kind of thing has allowed the operatic art form, so far as text goes, to grow and develop into superb examples of an art form.

"We are intolerant of any effort in English unless it be absolutely poetic at every moment; in other words, we require a higher standard for the English text than is found in any opera text the world over, and this is why it is difficult to have opera in English, and this is what most really mean in the articles and interviews although they do not understand the situation or state it exactly, but blame it on the poor, unoffending language—the language of Shakespeare, Milton, Tennyson, and the long line of lyricists worthy of their Elizabethan forerunners. The only way to overcome this is to keep on giving grand opera in English, either original works or in translation, and although I recognize the difficulty of fitting text to music and in thus giving the translation the musical value of the original, I hold that there is altogether too much pother and clap-trap in the supposed inherent difficulty in revealing the thought of one libretto in a language foreign to the original text."

on Friday at the hall of the Young Woman's Christian Association by William Howland, baritone, of Ann Arbor, assisted by his pupil, Ada Grace Johnson, soprano, and Mrs. Edwin Sherrill, accompanist. Mr. Howland is one of those musicianly singers whom it is always a pleasure to hear. He is gifted with a voice of beautiful quality and much power, and in addition possesses temperament, personality and a highly developed musical intelligence. As a ballad singer he will certainly find few peers. Loewe's "Sir Olaf" was given with fine abandon and dramatic power. Also in his lyric selections he showed himself an artist of the first rank. His songs included *lieder* by Schumann, Schubert and Wolf, a set of American Indian songs by Cadman done with fine feeling, and several short songs in English. He was repeatedly encored.

Miss Johnson is a light soprano of much promise, whose work showed excellent training. Mrs. Sherrill was an excellent accompanist.

Mrs. Boris Ganapol, president of the Detroit Tuesday Musicales, has been elected to represent that organization at the convention of women's music clubs in Philadelphia. While in Philadelphia Mrs. Ganapol and Mrs. Edwin Sherrill, also of Detroit, will play Arensky's "Silhouettes" for two pianos at one of the concerts of the convention.

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ECHOES OF MUSIC ABROAD

Lucie Weidt Tells Vienna That Toscanini Is a God—Stereotyped Répertoire for Covent Garden's Spring Season—Harold Bauer Plays the Viola in a Paris Orchestra and De Pachmann Takes to Liszt Transcriptions—Edith de Lys Again

VLADIMIR DE PACHMANN, having but recently added Chopin's Sonata in B Minor to his repertoire, is making further experiments in the art of designing programs that can be made to fit his individual frame. His latest announcement for London concerns a recital he purposes to give at Queen's Hall early next month, at which, in celebration of the Liszt Centenary, his numbers will be drawn principally from Liszt's transcriptions of Schubert's sonatas. Practically a whole afternoon of Schubert-Liszt transcriptions, played one on top of another, does not conjure up a suggestion of unmitigated delight, no matter who or what may be the manipulator. At any rate, however, the pianist with the velvet finger tips has some new programs in store for the second of his farewell tours of this country.

MOST European singers who come to New York for their initial experience with New World barbarism in art see a great light before the end of their first season, but few of them are frank enough to admit it. Back at home in Vienna, Lucie Weidt, whose appearances at the Metropolitan this Winter were not attended by results that could make her feel unduly elated, has revealed an appreciativeness of unexpected conditions here that augurs well for a more successful outcome in coping with them when she returns next season.

"New York far surpassed my boldest expectations, while the artistic achievements of the Metropolitan simply dumfounded me!" the Wagnerian dramatic soprano of the Vienna Court Opera told her first interviewer after her return, a correspondent of the New York *Staats-Zeitung*. "I thoroughly enjoyed being there. I heartily regret that I was able to remain only two and a half months and already I am looking forward eagerly to returning. I can't begin to tell you how much I gained in practical experience in the short time I was there and how much my New York engagement did at the same time to raise my artistic ambitions. At the Metropolitan there is no such thing as mediocrity. Performances such as, unfortunately, are the order of the day elsewhere, at which singers 'save' themselves because there happen to be no critics in the house—such performances are simply impossible there."

Mme. Weidt, who as the wife of Baron von Uerményi, the general consul at Nice for Austria-Hungary, came to this country with many desirable introductions for social connections, expressed her regret that she had been unable to find leisure for social life.

"One who, like myself, goes to New York for the first time really requires a month at the outset in which to adjust himself to the larger standards of all conditions. What at first appears monstrous becomes impressive in its powerful reality. What one would have considered impossible gradually assumes a quite matter-of-course aspect. One month is certainly not too much to ask to give one time to 'find' himself. The second month is filled with professional duties. And by the time one has lived far enough into the third month to begin to think of going into society it is time to break up and leave."

What the singer had to report of Gustav Mahler, whom the Viennese remember as a veritable tyrant during his long tenure of office as director of their Court Opera, was almost incredible to her interviewer. She dilated upon how "nice" and "amiable" he had become. "Yes, he has even learned in America how to laugh," she declared.

"Oh, one learns a great deal over there," she added quickly; "yes, a very great deal. And the best of all was—*Ach*, yes!—I there made the acquaintance of the greatest

of all conductors. Moreover, Toscanini is not a conductor in the ordinary sense of the word. Toscanini is a god! Yes, please say that for me! I have said it and I will stand by it!" And then she pictured in glowing colors the art of this "god" with whom she studied "Tristan und Isolde," only to be prevented by indisposed *Tristans* or her own illness from appearing in the work. It may give Mr. Toscanini a novel sensation to be called a god!



With the Griegs at Troidhaugen

The picture here reproduced, showing the late Edvard Grieg and his wife with two musical guests at Troidhaugen, is taken from Henry T. Finck's recent book on "Grieg and His Music." From left to right, next to the Norwegian composer, is Percy Grainger, the Australian pianist; then come Mme. Grieg and Julius Röntgen, the Amsterdam composer, who is an uncle of his namesake in the Kneisel Quartet.

ON October 21 to 25 the greatest of the many Liszt Centenary Festivals in store this year will be held at Budapest, as the representative city of the country where occurred the birth that is the *raison d'être* of all these celebrations. The festivities are to begin with a mass in the Church of St. Matthew, during which Liszt's "Coronation Mass" will be performed under Felix Weingartner's direction. In the evening, at the Royal Opera, "Saint Elizabeth" will be staged.

On the two following days pianoforte recitals, at which singers, too, will appear to sing the Liszt songs, will be given by Eugen d'Albert, Moritz Rosenthal, Emil Sauer, Frederic Lamond, Bernhard Stavenhagen and Sophie Menter. On the 24th Siegfried Wagner will conduct a symphony concert at the Royal Opera at which the "Faust" Symphony and a symphonic poem will be given, also one of the Hungarian rhapsodies and the Concerto in E Flat for pianoforte. The festival will be brought to a close with a performance of "Christus" with Dr. Hans Richter as the conductor.

Beginning one day later on October 22, the annual German Composers' Festival, which is to take the form of a Liszt Centenary Celebration this year, will take place concurrently at Heidelberg. Richard Strauss, Felix Mottl, Siegmund von Hausegger and Philipp Wolfrum will be the conductors.

ONCE more in the regular order of events the directorate of Covent Garden has made public the repertoire shaped and fashioned for the annual "grand" sea-

son, to commence on Saturday evening, April 22, and end on Saturday, July 29. And once more a wail goes up from the London observers of matters musical that the list is not more eclectic in scope. They forget that Thomas Beecham threw not only his own pin money but his father's pill money, as well, into a sieve in his recent attempts to interest the London public in novelties, or if they remember it, they attribute his failure to inexperience as a practical manager.

They welcome, it is true, the opportunity to hear Puccini's "Girl of the Golden West"—practically the only novelty of the season—but they bewail the complete elimination of Wagner and everything else that is German. They sigh for Strauss—"a brief season consisting entirely of works by Wagner and Strauss would surely be a remunerative affair." And now, after standing aloof from him with an icy "waiting-to-be-shown" expression of countenance, they at last begin to turn to Os-

Meanwhile, Oscar's London Opera House is being rushed to completion almost in advance of contract time. The London *Times* supplies details of its structure: "In the auditorium there will be no columns to obstruct the view and every seat will be a fauteuil. The ground floor beneath the street level will be entirely devoted to stalls and boxes, and above the stalls will be a complete tier of boxes, each with its own retiring room. Two further tiers will be arranged on each side of the auditorium, making a total of forty-three boxes, including a private suite for the King. The King's boxes will be so placed that there will be a direct entrance from Kingsway. Above the box tier will be the circle and the lower and upper galleries, the total capacity of which will be about 2,700.

"The auditorium will be decorated in the Louis XVI style. The proscenium arch will be 45 feet wide and 30 feet on soffit, and will be somewhat funnel shaped, so as to throw out the sound. The rest of the auditorium will be covered by a rather flat elliptical ceiling. There will be no large promenades, the back of circle and gallery being screened off to aid the acoustics and to prevent the audience from being disturbed by promenaders. As in the Paris houses, there will be saloons, lounges and foyers for every part of the house, and a special feature is to be made of the lounge hall on the entrance level."

THE energetic Sisters Chaigneau of Paris, though breaking out occasionally in a "chorus hymeneal" to get rid of the mere men who come to woo, do not permit Cupid to keep them obscured from the public eye. Two of the trio are now hyphenated—the 'cellist, following the example of her violin-playing sister, Mme. Joachim-Chaigneau, is now Mme. Piazza-Chaigneau, her husband's name prefixing her own, according to European custom.

Their latest undertaking is to give a series of six concerts of works rarely heard in Paris, and for these they have enlisted the cooperation of many of the foremost of their colleagues—Harold Bauer, Camille Chevillard, Jacques Thibaud, Pablo Casals, Mme. Casals-Suggia among them. At the first concert, last week, when a Bach program was given, Harold Bauer appeared not only in his usual capacity as a pianist, but also as a member of the string orchestra, playing the viola, which recalls the fact that Mr. Bauer was an excellent violinist at the outset of his career and took up the pianoforte as a second thought.

This program consisted of Bach's Concerto in G Major for string orchestra; the Concerto in D Minor for three pianos, played by Harold Bauer, Thérèse Chaigneau and Walter Morse Rummed, and string orchestra; a bass air from the cantata, "Liebster Gott, wann werd' ich sterben" sung by Edgar Monys, with accompaniment of flute and string orchestra, and the Concerto in D Major for pianoforte, flute and violin and string orchestra, with Harold Bauer, M. Hennebains and Suzanne Joachim-Chaigneau as soloists. Pablo Casals, the remarkable Spanish 'cellist, conducted the "all-star" orchestra.

This concert followed close on the second of Bauer's recitals in the Salle der Agriculteurs. His first program had consisted of a Bach Suite, sonatas by Mozart and Liszt and Schumann's "Scenes of Childhood" and Toccata. The second contained two compositions by Albeniz, which he will include in his American programs next Winter—an "Evocation" and "El Puerto"—also two of his special favorites, César Franck's "Prélude, Choral et Fugue" and Liszt's "Mephisto" Waltz. Chopin's Ballade in F Major, Schumann's G Minor Sonata and a Brahms Intermezzo and Rhapsody completed the list.

It must give an artist a very comfortable feeling and spare him spectral fears of the ingratitude of posterity to be permitted during his lifetime to see his immortality officially attested. Max Reger, says the *Allgemeine Musik-Zeitung*, is now the lucky one to be able to congratulate himself on these grounds. A memorial tablet is to be placed in the house in Brand in which he was born. It may cause the

[Continued on next page]

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ECHOES OF MUSIC ABROAD

(Continued from page 17)

judicious to wonder whether the fact that he is the first after Richard Strauss to be honored in this fashion will convince him that he is a close second in importance to the most discussed architect of music drama now before the world. But then, of course, if Reger is true to his type, he would probably reply to that interrogatively, à la Whistler, "Why drag in Strauss at all?"

BY way of adding an eleventh hour halo of phosphorescent glori to the Berlin Komische Oper in its present status before it is turned into a home for operetta, and thus obliterating many painful impressions of musical fiascos under the Gregor régime, Hermann Gura, who as sub-lessee assumed control when Hans Gregor left to take up his Vienna duties on the first of the month, has conceived the idea of arranging one long chain of guest engagements of celebrities such as the Komische Oper has never housed. Thus he starts out by announcing the early appearances of Fritz Feinhals and Heinrich Knote, from the Munich Court Opera.

He is also holding out the bait of a possible Destinn engagement. Destinn has no love for the powers that be at the Royal Opera and would doubtless have no scruples about singing at the Komische Oper as a well-paid star, but how she can finish her season at the Metropolitan, make a concert tour of Canada, fill a two months' engagement at Covent Garden and still find time to make a long *Gastspiel* at the Komische Oper before the expiration of Gura's tenure at the beginning of July, is a problem for expert physicists to solve.

Director Gregor, now installed at the Vienna Court Opera, where Strauss' "Rose Cavalier" will be his first "production" and Maria Labia his first "guest," with Geraldine Farrar as a second in Mav is bent on a radical weeding out of the company he has inherited from Felix Weingartner. One thing he will fight, tooth and nail, is

the long-prevalent system of long leaves of absence, which Weingartner, too, opposed most vigorously without eradicating the evil. Gregor, in going further and attempting to have all singers "who have appeared for more than three months in America" debarred forever from the leading Continental opera houses is running a grave risk of making a laughing-stock of himself.

IN Rome all efforts in the operatic world are being concentrated on the preparations for the great Exposition season. There is at present no opera there worthy the name, but for this state of affairs "there's a reason"—the Romans must be kept on a starvation diet until the Exposition opens so that they may be depended upon to pay anything from \$8 to \$20 a seat to hear Caruso at the head of an all-star cast in "Aida" with Toscanini at the desk, or Tetrassini in the midst of a similarly effulgent constellation in "Lucia."

The concert world, however, has had perhaps more points of interest than usual this winter. Two concerts given at the Augusteum by Don Perosi, with programs taken from his oratorio and his orchestral suite "Florence," drew capacity audiences despite the doubling of the admission scale. A political and national significance was read into these concerts, and the public effervesced in a manner to overjoy the most violently hysterical patriots and adherents of Perosi.

AS usual, Feodor Chaliapine is the dominating figure of Monte Carlo's opera season. Boito's "Mefistofele" is invariably staged there for his special opportunity and his sensationally realistic, scantily clad devil, which brought him to the Metropolitan—and, with the aid of Don Basilio in "The Barber of Seville," took him away again—does not seem to lose a whit of fascination for the winter population of the Prince of Monaco's pocket-edition principality. A new tenor there this year is Rinaldo Grassi, the slender, long-limbed youth of the first season of the Gatti-Toscanini régime at the Metropolitan. Director Raoul Gunsbourg opened the season with an Italian swan holding his French novelties temporarily in reserve.

Concerning an American soprano who is said to be somewhat Nordica-esque, in the earlier manner, and who has sung her way through the principal Italian cities, as well as Vienna, Prague and London, a correspondent of *Le Courier Musical* has this to say: "In 'Tosca' M. Gunsbourg introduced to us a lyric tragedienne in Edith de Lys, whose name it will be well to remember; the fine voice and dramatic talent of this young and beautiful artist give striking promise of a brilliant career." Mme. de Lys, or the Viscountess von Michaelis, as you will, sang opposite Campagnole, the Italian tenor, who has adopted and has been adopted by France.

A favorite of French comedy, Marthe Régnier, making her début on the lyric stage, did not fare so well as the American soprano with the reviewers. "La Bohème" was the medium of her transition, and, while her acting was better than what is usually seen on the opera stage, her voice proved so meagre as to fill her admirers with regret that she had left her old field. The robust voices of Charles Rousselière and Chaliapine swallowed up her little soprano. Another case of "Shoemaker, stick to your last"—Especially since there are many fine voices being lost to the world through disuse for want of an opportunity.

PROJECTS for new lyric temples to compete with the officially subventioned for the public's patronage, flourish better elsewhere than in court cities. The pathetic fiasco of the Berlin Grosse Oper because of the vetoing by the building commissioners of all the plans submitted has now passed into history, and it will be long ere another attempt is made to establish a rival to the Royal Opera of the King of

Prussia. In Hamburg, on the other hand, the promoters of the new opera house have experienced no difficulty. The first plan they submitted for official approval was accepted at once and now they are rushing ahead with the building operations. The new house will be situated in the Kaiser Wilhelm Strasse and will have a seating capacity of 2,002. It is expected to offer the Municipal Opera stimulating competition.

J. L. H.

BOULDER (COL.) CONCERTS

Dalton-Baker, Elsa Ruegger and J. C. Wilcox Prominent in Them

BOULDER, COL., Feb. 27.—Elsa Ruegger, 'cellist; Zella M. Cole, pianist, and W. Dalton-Baker, baritone, were the soloists of the second Friday Musical Club concert here last Friday evening. Mme. Ruegger's beautiful tone, clean-cut execution and gentle personality combined to make her an immediate and lasting favorite. Mr. Dalton-Baker's hearty, unaffected style of singing was good to hear, and he pleased mightily. Miss Cole accompanied both artists splendidly, and shared honors with them when she appeared in a solo group. The chorus, under J. C. Wilcox, of Denver, sang five selections, and earned enthusiastic approval. Particularly beautiful were the arrangement of Schubert's "Serenade" and Shelley's "Dreaming."

Yesterday afternoon the Friday Musical Club gave its twelfth annual charity concert at Curran Opera House. The club chorus, under Mr. Wilcox, repeated three items of the Friday night concert, and there were creditable performances by the local orchestra, under Professor Spalding, Mrs. George Cattermole, piano soloist; Misses Lovelace and Beresford in piano duet, and by Mrs. Andrew, piano; Mr. Reynolds, violin, and Mr. Corbin, viola, in the Sinding "Serenade" trio. Mr. Wilcox was the assisting artist, and sang Homer's "Requiem," two of the Cadman Indian songs and Buzzi-Pecchia's "Gloria," winning such applause that an encore was demanded.

Mrs. Adam Weber, the Boulder contralto, is to be a soloist at the annual gathering of the Ohio Society of Colorado in Denver on March 4.

AT THE SEVERN STUDIOS

Variety of Musical Interests Represented on the Program

The Severn Studios, New York, were the scene of a brilliant recital on February 28. There was an audience which crowded the rooms uncomfortably and which rewarded the participants with most liberal applause. The program, which was a long and varied one, began with the Dvórák Terzet for two violins and viola. This was played with admirable finish and refinement by Miss Card and Messrs. Severn and Fillion. This was followed by the singing of four songs by Schubert, Kronold, Willeby and Nevin, by Lillian Weiss, soprano, who displayed a voice of much freshness and purity, and a remarkable ability for colorature execution. Later she contributed the "Mignon" polacca. Robert Cratty, a young baritone, gifted with a fine voice and striking presence, sang "Thy Beaming Eyes," by MacDowell; "The Brigand," by Spence, and "If I Were a Rose," by Hesselberg. Mrs. Duffy, a dramatic soprano of exceptional gifts, was heard and applauded for her rendering of an aria from "Hérodiade." Ethel Henderson, pianist, played MacDowell's "Concert Etude" and Lauren's "Sieste," with great brilliancy and assurance, while Gerald Reidy and Ferdinand Fillion, violinists, gave several exacting numbers with much effectiveness.

Manhattan Ladies' Quartet Returns from Successful Western Tour

The Manhattan Ladies' Quartet has just returned to New York from a Western tour, the success of which is indicated by the fact that the various societies which engaged the services of the quartet have signified their intention of re-engaging it

for next season. As a result the quartet is practically all booked for next October and November for a Southern tour and for January and February for a Western tour including Pittsburg and vicinity, Chillicothe, Fremont, Toledo, Chicago, St. Louis, Kansas City and Buffalo. During the quartet's recent visit to St. Louis engagements were filled with the Pedagogy Society, Liederkrantz and Soldan High School. All of their concerts elicited warm tributes from press and public. For the remainder of this season the quartet is constantly in demand, and, among others, is booked for numerous club and "at home" engagements, all of which will keep the members busy until June 1. They will sing at the Paterson Festival in "King Rene's Daughter" and in several important quartet numbers. All the members of the quartet are pupils of Hattie Clapper Morris.

Susan Metcalfe, the American soprano, has left the Continent for England.

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DEPLORES INCOMPETENCE OF MANY VOICE TEACHERS

Constantino Yon Divides Them Into
Three Classes—His Ideas of an
Ideal Instructor

Constantino Yon, the New York teacher of singing, whose time is divided between his large class at the Academy of the Sacred Heart and his own private pupils, is convinced that the field of vocal instruction is crowded with undesirables. To a *MUSICAL AMERICA* man he said the other day:

"I am grieved to say that there are altogether too many 'professors' in our calling who have not the faintest idea of voice

teacher, bookkeepers of musical agencies, or ushers and prompters of opera houses think they are qualified to teach, and what is the result? That notwithstanding all the excellent elements which are in our profession the profession as a whole is eyed with suspicion.

"It is quite astonishing what nonsense the poor pupils have to hear from teachers who want to cover their ignorance by big anatomical words and obscure phrases—from teachers who manage lips or throat, who let their pupils breathe from the spine, through the shoulder blades and some from the toes up! Why, it's scandalous and they ought to be exposed! And they call that their own method! And how many misuse the poor old Italian method and assume an Italian name, though they are really Dutch or Hindustani!

"What a really good teacher should be and should do? That is entirely too vast a subject to cover with a few words, but I think I can mention a few points.

"To make myself perfectly clear, I may say that I usually divide teachers in three classes: (1) the singing teacher, (2) the teacher of singing and (3) the teacher who is both a singing teacher and a teacher of singing. To be more explicit, the singing teacher is the teacher who can sing but cannot play the piano, the teacher of singing is the one who does not sing but can play the piano, and the third man is the one who can sing and play the piano. The first one calls the second one nothing but an accompanist, the second calls the first one a 'has-been singer' and poor musician, and the third one is called by the two others an operatic coach or a man who ought to be in some other business because he is in their way. But this third one is a man who has both the requisites which the two others lack, and he has acquired them by long study and long experience—I mean voice and musicianship.

"And that brings the question right down to the point: Can any one belonging to the first two categories be a good and efficient teacher? I say no, a thousand times no.

"A great musician can certainly give very good points to the singer in regard to style and interpretation, especially in operatic rôles and classical songs, etc.; but for teaching the beginner and to correct some of the technical difficulties he will be absolutely inadequate unless he has undergone a proper course of study, not only with other voices and reading books on production of the voice, but studies and experiences from his own vocal chords. An unmusical voice always makes a bad impression on the pupil and unconsciously the pupil will try to imitate the teacher. I



Constantino Yon, the Teacher of Singing and Some of His New York Pupils

cannot illustrate better than I mean than by reading to you a passage from Salvator Marchesi's *Vademecum* (page 8):

"The great majority of music masters and orchestra directors believe that singing is absolutely a musical and not a vocal question."

"A good singer with a naturally good voice cannot always be a good teacher, as the majority of people believe. If he can-

not explain clearly his means of producing such and such an effect and all the technical points of voice culture he is not a good teacher. Ignorance on the part of a good singer of the anatomy of the vocal organs and lungs shows that he had naturally a good voice, used it right, but without knowing why he ever did so and without knowing how to explain the first rudiments and rules of voice production." L. W.

WOOD WIND QUINTET OF ST. PAUL IN CONCERT

An Interesting Program of Chamber
Music—Boris Hambourg with Roth-
well's Orchestra

ST. PAUL, March 4.—The St. Paul Symphony Wood-Wind Quintet has just made its second appearance in the last of a series of chamber music recitals in the St. Paul Hotel under the management of Charles L. Wagner. The quintet, including Louis Alberghini, flute; Emilio Ganzerla, oboe; Clarence Warmelin, clarinet; Henry Cunningham, bassoon, and Morris van Praag, horn, presented for its opening number "A Miniature Characteristic Suite," by Josef Holbrooke. The second number brought forward Edward and Wm. F. T. Mollenhauer, violinists, in a "Duo Concertante in A" by Mollenhauer, with Franklyn Krieger at the piano. Reynaldo Hahn's "Le Bal de Béatrice d'Este" closed the program. The work is scored for two flutes, two clarinets, two bassoons, two horns, trumpet, tympani, harp and two pianos in several movements, and was conducted by Rosario Bourdon, solo 'cellist of the St. Paul Symphony Orchestra.

The ninth evening concert by the St. Paul Symphony Orchestra was given in the Auditorium Tuesday evening. Conductor Walter H. Rothwell chose for the occasion Dvórák's Symphony, no. 5, in E Minor, op. 95, the "New World." The audience responded gratefully to the selection and followed its significant melodies with undoubted pleasure. The solo for English

horn, as played by Josef Chabr, received special recognition and the whole performance was generously applauded. "The Saracens" and "The Lovely Alda," two fragments after the "Song of Roland," op. 30, by MacDowell, furnished the second number by the orchestra and Victor Harris's "Irish Rhapsody" closed the program. Boris Hambourg, assisting soloist, played Tchaikowsky's "Variations upon a Rococo Theme for Violoncello and Orchestra," op. 33, with a clean technic and considerable warmth and appeared later in an effective group of solos by Cui, Glazounow and Popper, with Alice Regan an excellent accompanist.

The tenth regular recital in the Schubert Club series fell on February 22nd and was devoted to a program of American compositions. Arne Oldberg's Quintet in C Sharp Minor, op. 24, for strings and piano, was played by Eloise Shryock, pianist, with Wm. Boettcher, first violin; Folke Gilbert, second violin; Jean Koch, viola, and Carlo Fischer, 'cello. The work, though difficult of performance, interpretation and understanding, was adequately presented and very well received. A group of songs sung by Elsa de Haas, with Carrie Zumbach-Bliss at the piano, included "There is no Music in my Heart To-day," by Leopold G. Bruenner, Harriet Ware's "Boat Song," Cowen's "A Birthday" and Mrs. Beach's "Ah, Love but a Day" and "June." Arthur Bergh's setting to Poe's "The Raven," as read by Grace Whitridge with Mrs. Harry Crandall at the piano, was much enjoyed. Mrs. DeWolf led the audience in the singing of "The Star Spangled Banner" as the closing number of a program planned as an expression of national patriotism.



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New York, March 11, 1911

NOTICE TO ADVERTISERS

Owing to the greatly increased circulation of MUSICAL AMERICA during the past two years, the advertising rate will be raised to \$150 per inch per year. The price per page per insertion will also be raised to \$150. The new rate will not go into force until November 1 of this year.

DE KOVEN ON AMERICAN MUSIC

Once more to the fray in the question of distinctive American music. In the New York *World* of February 18, referring to the recent concert of American and English music by the New York Philharmonic Orchestra, Mr. Reginald DeKoven has this to say:

"We have as yet no music that can properly be called distinctively national in any way, for our composers only reflect impressions and influences acquired and undergone elsewhere."

Affirmation, although it impresses many people, is not proof, and cannot be taken as truth without inquiry. Taking up successively the ideas stated by Mr. DeKoven, the first part of what he says is by no means true from the foreign standpoint. Many foreigners of highly developed critical mind have expressed themselves as much impressed with the strikingly distinctive national quality of much music coming from America. This does not pertain to music of Indian or negro characteristics, but to music which reflects, in one way or another, distinct phases of American life, history, or atmosphere. Specifically, for example, this has been noted in respect of the influence of New England upon the later works of Edward MacDowell.

Americans are too close to their own product to discriminate easily or accurately at the present time. Because of the perspective gained by foreigners, their opinion in this matter is more weighty than that of Americans. Despite this fact, Americans who have given this matter serious critical attention have also come to the same conclusion, and have been impressed with qualities which differentiate much American music from that of all other nations.

Taking the second part of Mr. DeKoven's statement, it is difficult to see what he means by saying that our composers only reflect impressions and influences acquired and undergone elsewhere. Some of our best composers have never been abroad. Their studies have been conducted in this country, both in the East and the West, and they have acquired their "impressions and influences" wholly in America. The fact that harmony was taught America by Europe in the first place does not affect this matter, as it is not to be expected that Americans will reject the harmonic and melodic evolution of centuries and produce a new kind of harmony and melody having no point in common with the past.

Once more let it be stated that it is highly improb-

able if there will ever be one kind, and only one kind, of distinctive American music. Various styles and types of music are arising in this country, each one of which has fundamentally different qualities from the music produced by any other nation. It is perfectly evident that there will be a number of different styles in American music because of the vast diversity of influences in this country. Some of these tendencies may come to surpass others in the course of time. It will take half a century or so for this to happen definitely. It is scarcely to be thought that these very different styles will all be reconciled in one style which will be recognized as the type of distinctive American music.

HANS GREGOR'S FOLLY

As recently reported in one of the New York dailies, Hans Gregor, formerly conductor at the Berlin Komische Oper, and recently appointed to succeed Felix Weingartner in Vienna, is attempting to interest the operatic managers of Europe in a movement to debar from appearance in European opera houses all singers who have sung for more than two months in America. Herr Gregor has drawn up a form of contract including the above clause and has submitted it to operatic managers.

Herr Gregor's interest in this matter would appear to date from the time when Oscar Hammerstein engaged Maria Labia for one year, at a time when this artist was Gregor's mainstay in Berlin. It is doubtful if he will be able to interest managers in general who have not had a particular personal grievance of this nature.

The attempt is interesting as being one more evidence of European fear of America's advancement in musical art, a fear which has been manifested in a number of ways in the last few years.

The one who sets himself against natural evolution is likely to have a hard time of it. Herr Gregor would do better to take advantage of the evolutionary currents of the present by managing operatic artists in America and removing to this country. His present action is drastic, harsh and extravagant and is more likely to drive all good artists to America than to insure their remaining in Europe. He is apparently too shortsighted to see that personal prejudice is totally ineffective against the trend of world development.

It may be affirmed that no country can make effective commercial laws for international artists except that one where the artists' services command the highest price.

REHEARING OF SIBELIUS'S SYMPHONY WANTED

It is not often in the course of the concerts of the various symphony orchestras that there appears a new and serious work sufficiently striking to inspire a plea for an early rehearing.

Such a work presented itself, however, this season in the second symphony, in D major, by Jan Sibelius, the Finnish composer. Even in the midst of the orchestral chaos of the present time this work lifted itself into view as a mountainous piece of symphonic writing. It is seldom that one hears a new work so authentically passionate in its utterance and so individual and searching in its quality of imagination. It gives the impression of being the work of a man who has put the utmost of his soul into his expression—in this instance the soul of the North, with its glooms, its icy breath and its passionate yearnings.

It is impossible for the most intelligent and sympathetic listener to get, on a first hearing, the enjoyment which such a work is capable of affording. The flashing before the musical vision of so much that is new, striking and elusive, necessarily leaves one with the desire for greater familiarity.

It is ardently to be hoped that either Mr. Fiedler, who presented this work to New Yorkers, or some other conductor equally appreciative of the value of this work, will give it another hearing in New York City at the earliest possible date.

OPPORTUNITY FOR CONDUCTORS

This month in Philadelphia will be heard the prize-winning compositions in the National Federation of Musical Clubs competition for American composers.

Among these will be an orchestral work of large dimensions, as well as an aria with orchestral accompaniment. There are rumors which indicate that there are works of remarkably high quality among the compositions submitted, and it is not improbable that the competition will bring forward works deserving of a wide hearing.

The unusually early date at which the Biennial is held upon this occasion will bring it within the range of possibility to hear these works in other places before the close of the present season. If the enterprise of the conductors of the great American orchestras has not oozed out of them by this time, through the

strenuousness of the season, they would do well for themselves and their organizations to utilize it for the purpose of producing the new prize-winning works. Even if this were not possible in the regular course of the concerts, there are Spring tours at which it would be possible, and which would accomplish more to make the prize-winning works broadly known than would a single hearing in the regular course.

To let such prize-winning works wait for a year or two before giving them a hearing, as appears to be the present custom, is not in keeping with the wide-awake musical life upon which America prides itself.

PERSONALITIES



Mme. Gerville-Réache in Chinatown

During her recent visit to San Francisco, where she sang with marked success, Mme. Gerville-Réache, the contralto, was a visitor to "Chinatown." One of the young women of this section in whom the contralto became interested is shown in this snap-shot. Mme. Gerville-Réache was to sail for Europe immediately after her series of appearances in New York and Philadelphia with the Metropolitan Opera Company, but has modified her plans. She has accepted several engagements to sing at festivals this Spring and will not leave for France until the first week in June, when she closes her season at the Saginaw Festival.

Kubelik—The violinist, Kubelik, has decided to make Buda-Pesth his permanent home. He became a naturalized citizen of Hungary after his marriage to Marianne von Szell. Kubelik has five daughters.

Martin—Riccardo Martin, the tenor, has a little girl ten years old, whose nickname is "Bijie." The name is Persian for "baby" and was given to little Elfrida (her real name) by some Persian friends of the Martins when the child was a mite in her cradle. The little girl is a remarkable linguist and speaks four languages fluently—English, French, German and Italian.

Elvyn—Myrtle Elvyn, the American pianist, is to be the heroine of a new novel which the Bulgarian playwright, Dimitri Schmanoff, is working upon. In this latest creation of the Bulgarian author, which will be published in the Spring, Miss Elvyn is destined to interest her admirers and friends under the name of "Evelina."

Farrar—In order to cultivate variety of facial expression and to dispense with the excessive use of gestures, Geraldine Farrar was obliged, when studying with Lilli Lehmann, to submit to having her hands tied behind her back during the rehearsals of various exacting operatic rôles.

Hamlin—It may not be known to many that George Hamlin, the tenor, was the original interpreter of Richard Strauss' songs in America and gave the first recital of this composer's songs in this country in October, 1898. Mr. Hamlin has several personal letters from Richard Strauss and autograph photographs which the great composer has sent him in the past in recognition of Mr. Hamlin's services in the Strauss propaganda.

Garden—When "Thais" was produced in dramatic form in Philadelphia a week or two ago Mary Garden was an interested listener and warmly praised the work of Constance Collier in the rôle which she herself has made so famous in opera. Miss Garden was equally if not more enthusiastic about Tyrone Power's impersonation of the monk.

Bassi—Amedeo Bassi, the tenor of the Philadelphia-Chicago Opera Company, is making a collection of photographic snapshots which he is taking during his present stay in America.

Cavalieri—Lina Cavalieri recently made the assertion that Englishmen and especially English officers are handsomest and generally the finest specimens of manhood in the world.

Lehmann—Liza Lehmann, the English composer, was greatly impressed during her trans-continental tour this season with the extent of musical interest in the small towns. "I was amazed," she declared, "to find how small towns—towns with only 4,000 or 5,000 inhabitants—desire and pay for real professional musicians for their entertainments. I visited a number of such towns. When there was no other hall in which I could play and my quartet sing we did it in the church. Why, in England if a place of that size wanted music they would be content to listen to the parson's daughter."

BOSTON GIRL WHO IS WINNING HONORS IN MADRID OPERA



Beatrice Wheeler, Contralto of Madrid Opera, as "Waltraute" in "Götterdämmerung"

BOSTON, March 3.—Beatrice Wheeler, the Boston girl who has been singing in opera in Europe for several seasons, is continuing her success at the Royal Opera, Madrid, Spain, having appeared in several German operas among others this season. She will be heard in other important works before the close in March.

The present season of opera in Madrid has been one of the most important for several years, and before the closing performance as many as thirty different operas will have been given. Rehearsals have been going on for two new operas, "Don Alvaro," by a Spanish composer, and "Christo alla festa di Priam," by an Italian composer. Early this month "L'Africaine" and "Romeo and Juliet" will be performed. The houses are always filled and the Spanish people give ample evidence of their great love of opera.

The picture shows Miss Wheeler as *Waltraute* in "Götterdämmerung," a part in which she was especially successful this season. After the close of the opera in Madrid Miss Wheeler will return to Italy and may also visit America during the Summer. D. L. L.

FIRST SYMPHONY SEASON

Dayton Series Given by Cincinnati Orchestra Closes Brilliantly

DAYTON, O., March 1.—The first Symphony season in the history of Dayton came to a brilliant closing at Memorial Hall last Tuesday evening when the Cincinnati Symphony Orchestra gave a notable program of Wagner music. The season comprised three concerts by this orchestra. The audience at the last one was larger than at any of the previous concerts and Mr. Stokovski, the conductor, and Emil Heerman, the soloist, were accorded a decisive ovation.

Following the first part of the program Mayor Burkhardt made a brief speech in which he said that the concerts marked an epoch in the musical history of the city. He presented Mr. Stokovski with a magnificent laurel wreath as a tribute from the people of Dayton and a souvenir of the city's first symphony season.

The Russian dancers, Pavlova and Mordkin, and their company played a return engagement at Memorial Hall Tuesday evening and received even more applause from the large audience than on their first visit in October.

The Imperial Russian Balalaika Orchestra gave a concert at the Victoria Theater and provided a veritable sensation in the novelty and the wonderful beauty of their music.

Last week Alexander Heineman gave a second recital at the Victoria Theater. The audience was appreciative.

Reinold Werrenrath, the New York baritone, was heard in a recital before the Mozart Club last week and charmed every one by the beauty of his voice and the artistic worth of his singing. He was as-

sisted by Mrs. Ethel Martin Funkhauser at the piano.

One of Kitty Cheatham's delightful entertainments was given at the Buz Fuz Club Saturday afternoon of last week. The affair was very exclusive and for members and their families only. Miss Cheatham's accompaniments were played by Mrs. Harvey King. SCHERZO.

STUDIED IT WITH MAHLER

Mme. Schumann-Heink Will Again Sing "Waltraute" Music in New York

Mme. Schumann-Heink's only New York appearance this season will be in conjunction with the New York Philharmonic Society, under the direction of Gustav Mahler, on March 21 and 24. Mme. Schumann-Heink will on this occasion sing the *Waltraute* music (Act I, Scene III) from the "Götterdämmerung." An interesting coincidence is the fact that Mme. Schumann-Heink studied the rôle with Mahler in Vienna many years ago, when preparing to sing it at the "Götterdämmerung" performances in Bayreuth, and has ever since had the distinction of being called upon to impersonate the part of *Waltraute* in the Bayreuth and Munich performances of the "Götterdämmerung" whenever the "Nibelungen Ring" appeared in the repertoire of the Wagner Festspiele. The rôle is a favorite one with Mme. Schumann-Heink, and recalls many interesting incidents in connection with her Bayreuth performances under Richard Wagner.

TRIO OF THREE GENERATIONS

Unique Concert Given by the Mollenhauers in St. Paul

ST. PAUL, MINN., March 7.—A unique and interesting concert was given last week in the Park Congregational Church.

Three generations of one family—grandfather, father and son—presented a program of eight numbers, five of which were of their own composing. Edward Mollenhauer and William F. T. Mollenhauer, players at one stand in the first violin section of the St. Paul Symphony Orchestra, opened the program with a duet for two violins by Spohr. Following were solos and duets composed by the performers. Master Willie Mollenhauer's solo number was Mendelssohn's Concerto in E Minor. The three generations appeared together in a trio by Raff. Piano accompaniments were furnished by Franklyn Krieger. F. L. C. B.

REGER WORK FOR WORCESTER

"Die Nonnen" to Be Feature of Next Annual Festival

Dr. Arthur Mees, director of the annual Worcester Festival, which takes place in October, announced this week that a feature of the program will be the presentation of Max Reger's "Die Nonnen" (op. 112).

This is one of Reger's latest compositions and is a notable example of his individual style without, however, being contrapuntally so involved and so difficult of comprehension as are many of his recent concertos for violin and piano or his hundredth Psalm.

The other principal choral works of the Festival program are Beethoven's "Missa Solemnis" and Bantock's "Omar Khayyam." As yet, no soloists have been engaged for the festival.

Would Bar Opera Singers in America from European Appearances

VIENNA, Feb. 25.—The new director of the Vienna Imperial Opera, Hans Gregor, thinks that all the leading European directors of opera ought to unite to prevent the continuous exodus of the greatest singers from Europe to America, and in the hope of bringing this about he has submitted to the chief directors of the continent the following suggestion of a contract: "Any singer, male or female, who has appeared for more than three months in America can no longer appear at any of the leading European theaters."

Inspiration Alone Guides Gadski's Acting

The great actors of the stage have varying opinions as to which method is preferable for gaining their results, inspiration or study, and it is interesting to get the point of view of a lyric actress in this matter. Mme. Johanna Gadski, according to the New York Times, says that she depends entirely on inspiration for her acting of any part.

"At rehearsals," she says, "I do nothing but sing. I couldn't swing my arms about and march up and down the stage in a street gown. It would be too ridiculous. If the tenor or the baritone wants to re-

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hearse some special part of the action with me I am willing to go through with it for him, but for myself I do nothing until I go on in the part, and then I try to live it. I put my whole heart into what I am doing and that is what I try to get over the footlights—heart and soul. There is no good studying this; it's a matter of feeling at the time, and you can't make your audience feel unless you do.

"My singing, of course, is an entirely different matter. I don't leave that to inspiration. Music must be studied, and studied hard."

Symphony Concerts for Young People

The Fifth Symphony Concert for Young People, next Saturday afternoon, in Car-

negie Hall, will have as soloist Kathleen Parlow, the violinist. This will be Miss Parlow's reappearance in New York after a tour in Canada and the West. A program of Slavic music will be played by the New York Symphony Orchestra under the direction of Walter Damrosch.

Isidora Duncan Dances Gluck

The third of the concerts at Carnegie Hall, New York, combining dances by Isidora Duncan and music by the New York Symphony Orchestra under Walter Damrosch, was given on the afternoon of Thursday of last week. Miss Duncan danced selections from Gluck's "Iphigenie en Aulide," "Armide" and "Orfeo" and a gavotte and air of Bach.



Esmeralda—"How can you tell whether it's English or Italian opera?"

Gwendolen—"Look at the libretto, stupid!"—Chicago Tribune.

The German music teacher was endeavoring to be polite yet truthful.

"Of course," he said, "your daughter does not yet read notes very good and she strikes der wrong keys occasionally. But," he added with enthusiasm, "she plays der rests fine!"—Washington Star.

"How do you like this grand opera, Bill?"

"I can't understand what they are saying."

"That's all right. You ain't missing no jokes."—Pittsburg Post.

Stepping out between the acts at the first production of one of his plays, Bernard Shaw said to the audience:

"What do you think of it?"

This startled everybody for the time being, but presently a man in the pit assembled his scattered wits and cried: "Rotten!"

Shaw made a courtesy and melted the house with one of his Irish smiles.

"My friend," he said, shrugging his shoulders and indicating the crowd in front, "I quite agree with you, but what are we two against so many?"—St. Louis Post-Dispatch.

Juggins—Who was it that said if he could make the songs of the people he wouldn't care who made the laws?

Muggins—Don't know. But if he's the chap who's making the songs of the people nowadays I'd just like to have the making of the laws a little while! That's all!—Red Hen.

Spare Us That—"Can't you imagine some too cruel joker referring to the writers who do not care for 'Natoma,' if there should turn out to be any, as 'anatomists'?"—New York Telegraph.

"Pa, what is artistic temperament?" "Foolishness that has succeeded in getting itself taken seriously."—Chicago Record-Herald.

He.—I don't believe in frightening children to punish them.

She.—What were you singing to the baby for just now, then?—Yonkers Statesman.

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HANS RICHTER'S MUSICAL SERVICE TO ENGLAND

HANS RICHTER, by common consent the most eminent of the elder generation of conductors, will cease work the middle of this month and go from Manchester, in England, where he has lived twelve years, to end his days in retirement at Vienna. Dr. Richter has lived an arduous life, especially through the years in which he was working side by side with the composer, to establish Wagner's music-dramas. His sixty-eighth birthday falls in April. He has been steadily and bitterly attacked in Manchester—and with good reason—for his refusal to place ultra-modern music, outside Strauss's, on his programs. What, says the *Boston Transcript*, would have been his tortures here had he come to Boston when Mr. Higginson sought him in the eighties for the conductorship of the Symphony Orchestra it might be curious to conjecture. Dr. Richter was then in the full tide of his reputation as the conductor of the Imperial Opera at Vienna and of the Philharmonic Society there. Mr. Higginson proposed to him to come to Boston, and Richter was almost ready to sign the contract when he balked at the sea voyage and life in general in America. Mr. Gericke came in his stead, and ultimately Richter went to England. Even now he is stupidly unbelieving about America. He knows in cold fact that a great orchestra flourishes here in Boston and a great opera house in New York, but to him they are the accidents of a mysterious life in a world that he cannot comprehend, that has lain altogether outside his existence and experience.

In connection with the retirement of Dr. Richter, the *Manchester Guardian* says: "Dr. Richter has been the one conductor in Europe who has made his reputation by the sublime style. The measure of his greatness has been simply that of the music which he had to interpret. No greatness in any man's music was ever a stumbling-block to him. Wagner, Bach, Brahms, Liszt and Beethoven Dr. Richter has made our familiars. There is none like them in greatness, and we know that, so far as we have heard them under Dr. Richter, we have heard them more superbly given than they have been given under any other conductor. Perhaps the typical piece that has brought out in the fullest way Dr. Richter's quality has been the Prelude to 'Die Meistersinger.' For Dr. Richter has that rarest sublimity of all—sublime humor. Others may have come near him in the passion of 'Tristan,' but no other could unfold to the full that splendid banner of tone with which this overture opens or let it disperse later into its myriad smiles without losing anything of its greatness, or bring on its overwhelming climax, without strain or loss of ease, back to its great simplicity.

"So, again, with Beethoven, it is as the master of revels in the scherzo which embodies all Beethoven's geniality, the scherzo of the Choral Symphony, that we shall most inevitably remember him. To call

him a magician in this music would be to make but a vain shot at describing his power, for it would miss and do violence to the supreme naturalness and humanity of his conception of it. In Bach, again, it is by simplicity that Dr. Richter has found the way to all hearts. He has made us see Bach as a man, too, glowing and genial, of great lineaments, and deep, consoling moods. The strong cords by which Brahms's music is bound together have been drawn round our hearts, too, until perhaps Brahms is the composer of all others who unites our present enthusiasms. Liszt we have, some of us, come short of loving, but that there are elements of supreme greatness in his music and that he was one of the greatest and freest spirits of the century we have all come to acknowledge. Through this kinship with sheer greatness Dr. Richter has been easily one of the finest interpreters of the music of Strauss, undoubtedly the greatest spirit in our modern music, and he will leave us with a full understanding of Strauss's orchestral work. Lastly, we must not forget the service Dr. Richter has done our English music by taking Elgar, as it were, upon his shoulders and making us unbelieving Englishmen see that we have a great composer of our own."

Writing of what it assumes are the underlying causes of Richter's retirement, the *London Telegraph* says: "In these last four years or so 'things' have happened. Richter worked like a Trojan for Wagner's 'Ring' in English, and ultimately triumphed. This is not the place to tell again of the genuine triumph, the cycle, the conductor, the singers achieved when 'Der Ring des Nibelungen' was done in Mr. Jamieson's translation. Nor does it come into my province to say even a word on the rumors afloat at the time, which somehow prevented the hoped-for repetitions of the wonderful performances. All I can say is that I have good reason to know that Richter lost something of his spirits when it was said that no permanent repetition of the performances was to take place, and that he never really recovered them. For him clearly it was time metaphorically to put up the shutters of his active life when told, on the top of this heart-breaking disappointment, as told he recently was, that people are nowadays weary of Beethoven and the like. No doubt it was time, for Richter had outlived his generation, and there has arisen a generation that is resister neither of acknowledged greatness nor of sincere beauty, but regards all art from at widest the parochial, at narrowest the egoistic, point of view.

"Richter, being neither parochial nor egoistic, but merely an artist who had lived laborious days for the pure and simple sake of his art, and to this extent parochially, if you like, for the sake of his deus major, Wagner, could not (and surely would not if he could) stand against the oncoming tide of 'modernism.' And he has chosen the better part, and announced his retirement."

Mme. de Pasquali Returns from Visit to Her Florida Orange Farm

Mme. Bernice de Pasquali, the coloratura soprano, has returned to New York from her Southern tour. While in Tampa she visited her orange farm at Port Orange. The prima donna says that her plantation is being run on strictly scientific lines, as it is in charge of two negro graduates of the Booker T. Washington Agricultural School in Tuskegee, Ala. Signor Pasquali seems to think that old-fashioned methods of farming would be more successful, as he says that each orange that they have grown has cost them almost as much as an entire case would in New York.

Mme. Pasquali was greatly amused when she heard the names of some of the pickinies about the farm. The Tuskegee graduates named them in honor of some of the rôles that she has sung. There is a "Lucia," a "Nedda," a "Rosina" and a "Violetta."

Mme. Rider-Kelsey's Fourteenth Engagement with Boston Orchestra

When Mme. Rider-Kelsey sings the two concerts with the Boston Symphony Orchestra at Symphony Hall, Boston, on April 21 and 22, she will have sung with that organization fourteen times in the last two seasons. These include four appearances in Boston, two in Baltimore and one

in Washington, Providence, Worcester and in five other cities. One of the most interesting features of the career of Mme. Rider-Kelsey is the fact that whenever she has appeared as soloist with any important organization she has never failed to reappear with them again and again.

In commenting upon Mme. Rider-Kelsey's singing with the orchestra in Boston recently Phillip Hale, music critic of the *Boston Herald*, paid her a neat compliment by saying, "Mme. Rider-Kelsey often gives significance to that which is inherently insignificant by the beauty of her voice and art."

Give Joint Recital in Richmond

RICHMOND, VA., March 4.—The biggest recent musical event was the initial appearance of Edna Sands Dunham, soprano, and Eleanor Rosali Thornton, pianist, under the auspices of the Sheltering Arms Hospital. Miss Thornton was a prize pupil of Heinrich Gebhart, of Boston, and Arthur Schnabel, of Berlin.

The pianist was at her best in Chopin numbers.

Miss Dunham's voice is of a beautiful quality and wide scope. Her enunciation was well nigh perfect in all languages.

The Jefferson auditorium was packed with the musical society circles of the city and accorded both artists a warm welcome.
G. W. J., Jr.

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MACDOWELL'S WIDOW IN LOS ANGELES LECTURE

Her Description and Playing of Husband's Works Furnish Principal Event of Week—Recitals by Local Artists

LOS ANGELES, Feb. 27.—The leading musical event of last week was the descriptive lecture given by Mrs. Edward MacDowell, widow of the great composer, who talked at Simpson Auditorium on "MacDowell and His Ideals." A large audience gathered to hear her playing of the MacDowell compositions and to see the pictures she presented of the MacDowell home and of the recent pagent at Peterborough. Assisting her on this program were Margel Gluck, violinist, and Ella Ivamay, pianist.

Musicians here are much interested in the new book by Edward Baxter Perry, who has been heard here at various times in lecture recitals and who is planning another coast tour. His "Stories of Standard Teaching Pieces for the Piano" proves of large value to the student and teacher of that class of music.

Lillian Adams gave a piano recital at the Gamut Club recently, assisted by the charming Mary L. Reed, with the capable Mr. Grunn as accompanist. Miss Adams is continually broadening in her pianistic powers.

Harry C. Lott has arrived at the point of giving whole recitals in English—on which he is to be congratulated. It is not every singer who has discovered English as a singable language. At his last recital he made his program largely of Kipling songs and sang them to a good-sized audience. Inasmuch as Mr. Lott is one of the few who really can sing English—though he has frequent lapses into Italian, French, German and Chinese—his recital was of extraordinary pleasure to his listeners. His wife played his accompaniments in her best style.

The Philharmonic Society of Long Beach

gave a program to-night that is highly creditable to its aims and those of its director, Dr. C. R. Mitchell. In addition to the choruses and solo numbers by its members, the Philharmonic quartet of Los Angeles was heard—Messrs. Jepson, Balingier, Ostrom and Adams.

Oreanist William S. Waith, of Chicago, is visiting in Pasadena and was heard there on the big organ of the Presbyterian Church last Sunday, playing numbers by Bach, Brahms, Guilmant and Wostenholm.

Francis Woodmansse, pianist, pupil of Gabrilowitsch, was heard in a strong program at the Gamut Club Sunday, assisted by Alex Simonson, cellist.

Richard Lucchesi's Mass in E Flat was sung by the St. Vibiani's cathedral choir Sunday, directed by the composer with Choirmaster F. H. Colby at the organ. The mass has been rewritten since its original presentation in several eastern cities. It is full of good music. W. F. G.

DR. MARAFIOTI ENTERTAINS METROPOLITAN STARS

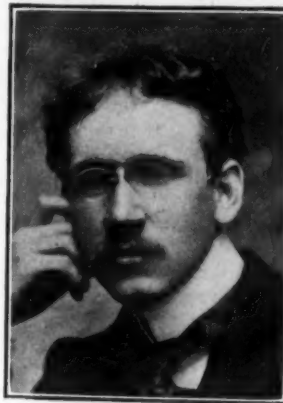
Brilliant Reception at Home of Throat Specialist—Musical Program for Guests

Dr. P. H. Marafioti, official throat specialist of the Metropolitan Opera House, received a number of his friends at his home in Forty-fifth street, New York, on Wednesday afternoon of last week. Dr. Marafioti is a favorite among all the artists, and is one of the few members of the Italian colony who has gained entrance to the most exclusive society circles. Emmy Destinn, in whose honor the reception had been planned, was obliged to send her regrets.

Dr. Marafioti, who proved a host as charming as he is versatile, had provided an attractive musical entertainment. Miss Clayburgh, soprano, sang selections in various languages, and Grace Breen

CAROLINA WHITE'S ONLY AMERICAN TEACHER

BOSTON, March 6.—During her special engagement with the Boston Opera Company to sing the part of *The Girl in Puccini's new opera, "The Girl of the Golden West,"* Carolina White, the young American soprano, who has had such a brilliant season with the Chicago-Philadelphia Opera Company, has paid several visits to her former teacher, Weldon Hunt, the baritone, who was Miss White's first and only American teacher. Mr. Hunt takes commendable pride in the marked artistic progress which Miss White is making in the operatic world, and he says that from the very first he predicted a great future for her. She came to study with Mr. Hunt when she was a school girl, and he says that her voice even then possessed remarkable beauty.



Weldon Hunt

She showed ability as a student, and after several seasons of study Mr. and Mrs. earned applause for her singing. Max Jacobs and his violin, and Maestro Pizzarello at the piano, shared in the ovations bestowed upon the singers.

More than three hundred guests were present, a cosmopolitan and interesting gathering of the *fine fleur* of many nations. Among the Metropolitan artists present were Mme. Alma Gluck, Constance Milestone, Leonora Sparkes, Jeanne Maubourg, Mr. Rothier, Mr. Pini-Corsi, Maestro Setti.

Society was represented by Mrs. Jefferson Seligman, Mrs. Sam. Seligman, Mrs. McKim and Mrs. McVicker, Mrs. Archer, Mrs. Ullmann, Mrs. Zuckermann, Mrs. Drake, Miss Rae, Mr. and Mrs. Edward Rothschild, Mr. and Mrs. P. Gerti, Mrs. S. Hendricks, Mr. and Mrs. G. J. Hume, Mr. and Mrs. R. Sichel, Blanche Julien, Mr. and Mrs. E. W. Keyser, Mrs. Herbert A. Morgan, Mrs. Henry Meyers, Mr. and Mrs. Marx, Selina V. Peck and Judith Wertheim, Sophie Brandt, B. Baruch, Sophie Brosnan, Miss E. J. Bauer, Stanley H. Forde, Estelle Harris, William S. Brady and many of his successful pupils, among whom were Olive Ullrich and the Misses Schwarz, Miss Mahebeck, Mrs. Paladino, Mrs. Arbib-Costa, I. Parker Sloane, Mrs. Spiegelberg, Emma Thursby, Dr. Cassola, Dr. Scaturro, Mrs. Valenti, and many others too numerous to mention.

Miss Whittier sang an aria from "La Bohème" with nice style and understanding; but it was in Ardit's "Elfin Sprite" that the true nature of her dramatic soprano voice was evident.

Miss Whittier was with Fritz Scheff last season as understudy for an important role; but did not return to the stage this season, as her ambition leads to grand opera, and she did not want her musical studies interrupted. She will continue her studies with Mme. Soder-Hueck, going abroad with her this summer.

MME. SODER-HUECK'S PUPILS

Another Musicales Shows Accomplishments of Two Singers

The artist pupils appearing at the last fortnightly concert given at the Hotel Belleclaire in New York under the direction of Mme. Ada Soder-Hueck were Olive B. Whittier, dramatic soprano, and Marie Ellerbrook, contralto.

Campana's duet for soprano and alto, "Guardo Che Bianca Luna," as the opening number, was beautifully rendered. Then followed Schubert's "Du bist die Ruh" and Saint-Saëns's "Delilah's Love Song," alto solos. Miss Ellerbrook's smooth, well-controlled voice showed its excellent cultivation in the ease with which she brought out all the beauty of the Saint-Saëns song.

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Hunt took her to Italy to continue her preparation for an operatic career under Mr. Hunt's former teacher, Sebastiani. This was in May, 1907. The following year Miss White made her debut at the San Carlo opera house at Naples in opera and appeared in the important opera houses of Italy and other European countries, singing the principal soprano rôles in fourteen operas before signing a contract to join the Chicago-Philadelphia company this season.

Mr. Hunt has had other pupils who have been successful in opera, notably Cora Hayden, soprano, who is now with an opera company in Vancouver, British Columbia, and he has many church and concert singers among his former pupils. He has devoted considerable attention to normal work and numbers among his pupils several teachers who are now at the head of music departments in schools and also teachers who are working independently. Mr. Hunt pursued his early studies of music under the late William T. Dobson, later studying with Vannuccini in Florence and with Frederick Walker in London, also with Manoury in Paris.

Returning to America after singing many times in London and other cities in Europe, he sang at exclusive private musicales in New York and with orchestras and musical organizations, including the Cecilia Society of Boston and the Kneisel Quartet.

D. L. L.

CHARLES W. CLARK IN FINAL PARIS RECITAL

American Baritone Sails This Week from London to Begin Tour in This Country

PARIS, Feb. 17.—The Salle Gaveau was filled with an enthusiastic audience at the concert of Charles W. Clark, the celebrated American baritone, and Marie-Antoinette Aussenac, the Portuguese pianist, on February 16. These two artists were heard in joint recital two years ago in London and their work this time gave evidence that both have improved their art to an astonishing degree. Miss Aussenac plays with exquisite technic and style and is well acquainted with the resources of the piano.

Mr. Clark received a great ovation. There is no doubt that all Paris loves and appreciates his admirable work. His art is of a type all its own. He gives one the impression that he pictures each song, as it were, and never gets outside of the frame. It made no difference whether he was singing Sinding's "Fugue," Schumann's "Die beiden Grenadiere" or Debussy's "Mandoline" one always noted the master hand. Everything was finished to the finest point. There was no sacrifice of tone for interpretation or vice versa and the enunciation was always clear. He was obliged to repeat "Mandoline" and to add Schubert's "Erkling." Mr. Clark leaves for London on the 18th. He sails for America March 8, where he will commence a three months' engagement with the Damrosch Orchestra.

U. S. Kerr to Sing in Philadelphia Again

Owing to the success achieved by U. S. Kerr in Philadelphia January 13, when he appeared with the Mendelssohn Club of that city, he has been engaged by the Treble Clef Club of Philadelphia as their soloist for Friday, April 28.

Ernest Van Dyck, the Belgian Wagnerian tenor, is to give two song recitals in London in May.

TRAINING CAN IMPROVE VOICE ONLY TEN PER CENT.

IF a child is born, as something like four-fifths of them are, without the musical sense, the ear for tune, there is very little likelihood of its ever being able to become anything more than a mere "joiner in" in congregational or chorus singing. It does not by any means follow, however, writes Woods Hutchinson, M. D., in *Munsey's Magazine*, that children should have no musical training. For though perhaps probably only one in ten is born with a sufficient degree of musical sense to carry a tune alone, yet at least six out of the remaining nine are likely to possess the gift in some more or less rudimentary degree. These six are capable, if properly trained, of greatly increasing their powers of assisting in the rendition of music themselves and of enjoying it and criticising it in others.

It is a matter of great value and importance to raise, even to a limited or moderate degree, the musical sense and musical standards of the mass of the community. Not only does it add to their own enjoyment and culture, but it also insures that the singers and composers who receive the highest meed of popular approval shall be the truly great ones. The nine hundred and ninety-nine who cannot sing should be educated up to the pitch of being able to recognize and willing to support the one in a thousand who can. Here alone is a noble field for the vocal trainer!

The interesting question at once arises, Are there persons with the vocal organs of a Patti and the musical ear of a stalk of corn? On the other hand, are there those

who have the ear of a Palestrina with the voice of a sea-gull?

That individuals may exist with a phenomenal voice-organ, but no musical ear is probable, although the only instance that comes to mind is the famous one of *Tribby*, in Du Maurier's story, who used her lovely tones with about the precision of an Atlantic liner's fog-horn until she was hypnotized by *Svengali*. The other kind of "half-men"—those with an accurate and delicate ear, and yet little or no power of instrumental or vocal expression—unquestionably exist. Such, in fact, have been some of our great composers and musical critics.

Granted, then, the possession of a sufficient degree of musical sense to furnish a basis for training, how much modification or improvement can that training produce? Possibly ten per cent.

This somewhat pessimistic estimate is in no way inconsistent with the oft-asserted and undeniable fact that even phenomenal artists, like Patti and Jenny Lind and Caruso and Tetrazzini, have to work tremendously hard both at polishing their voices up to concert finish, and at keeping them there afterward. A diamond cut and polished is a vastly more attractive thing than the raw stone; but you must have the rough diamond to start with.

An improvement of ten per cent is well worth having, providing that you do not risk the health and strength of a child in an absurd attempt to achieve the impossible.

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A LONDON VIEW OF TWO EMMANUEL MOOR OPERAS

TWO of Emmanuel Moor's short operas, "Wedding Bells" and "La Pompadour," were given lately at the Savoy Theater in London by a company headed by Marie Brema, and the London Times says:

"The worst of performing two operas on the same evening by the same composer is that some one is sure to recall Rossini's cruel jest after hearing the first of such a pair, 'I prefer the other.' In the case of Emmanuel Moor's two operas it would not be either easy or just to copy the phrase; for both deserve high praise, both are musical in a remarkable degree, and in each the beginning is better than the end. 'Wedding Bells' would be a strong little drama of the modern tragic type if it were docked of its second act, in which the deadlock of the three principal characters is removed by the agency of fire. The peasant Gottfried is to be married to the younger of two sisters, loving and being loved by the elder; but the younger has saved his life, and he has vowed to devote his existence to the person who delivers him from his peril. The declaration or renewal of the real love on the eve of the wedding would be a finer and more imaginative finale than the scene in which a rejected lover of Gertrude sets her house on fire. Musically the value of the first act is greater than that of the second, and the composer re-

veals considerable power of carrying on the business of the stage in music. The first act is indeed an excellent piece of work, even though reminiscences are to be detected here and there.

"La Pompadour," though longer than the other opera, is in a much lighter musical vein; it is full of melodious music that is easy to remember, and contains not a few numbers that may very likely win a wide if not a lasting popularity. The dance measures, one of which is anticipated in an entr'acte, are happily invented; there is a characteristic ballad for a saucy innkeeper's daughter, and in the finale of the first act the hero of the piece sings a long-drawn melody against the chatter of the courtiers with very good effect. The two scenes of the second act, in which a deeper emotional note is struck, are a little labored, although the composer has, perhaps wisely, avoided treating them as if they were heavier music-drama. The story is that of de Musset's 'La Mouche,' and tells how Mme. de Pompadour befriended a pair of faithful lovers. It is not very exciting and for the most part operatic forms that are now old fashioned have been used with success. It is curious to compare the two operas with each other, and both or either with the instrumental compositions which have lately represented Mr. Moor's work in London."

CANTORS' ASSOCIATION IN OLD HEBREW MUSIC

Sara Gurowitsch, 'Cellist, Soloist at
Unique Choral Concert Directed by
Leon M. Kramer

The Cantor's Association of America gave a concert at Carnegie Hall on Wednesday evening, March 1, under the baton of Leon M. Kramer. The hall was well filled with an audience which apparently enjoyed the music presented.

There were examples of traditional Hebrew music and also compositions by some of the members of the chorus. The men sang with fine, round tone and telling dynamic effects and achieved some splendid climaxes in their work. Leon M. Kramer, one of the ablest conductors of male choruses in New York, did some excellent conducting, bringing out the inner voices in a truly notable way. Incidental solos were sung by members of the association with fine voice.

Sara Gurowitsch, 'cellist, was the assisting artist and scored heavily, playing a people's "Rhapsodie Hongroise" and the "Canilena" of Goltermann and Davidoff's "Am Springbrunnen." She has a warm, luscious tone and an exceptional technique, which she uses to advantage. She was received with much applause by the audience.

The concert was given for the benefit of the establishment of a Cantor's Seminary.

Clarence Eddy Gives Recital in Spokane, Wash.

SPokane, WASH., Feb. 25.—Clarence Eddy, the New York organist, played before an immense audience in the First Presbyterian Church on February 24 and proved himself not only one of the most foremost artists of the country, but also of the world. One finds nothing to criticize adversely in his work. Technically and otherwise it is about as near perfect as it very well can be. He played Bach's G Minor Fantasia and Fugue, Johnston's "Evensong," Couperin's "Sœur Monique," Bonnet's "Variations de Concert," Hollins' "In Springtime" and other numbers. Mr. Eddy's marvelous command of every intricate pedal, stop and key on the entire instrument called forth the admiration of all present.

Von Warlich Sings for Charity

Reinhold von Warlich, baritone, sang songs in English, French and German at an entertainment given for charity at the home of Mrs. Payne Whitney, No. 972 Fifth avenue, New York, on Monday evening, February 27.

Arthur Nikisch will go to Nice at the end of this month to conduct a performance of "Tristan und Isolde" in German, for which the Blüthner Orchestra of Berlin is also engaged.

ATLANTA GIRL MAKES A PROMISING DEBUT

Caroline Crenshaw Discloses Voice of
Excellent Quality—Liza Lehman
Evening and a Piano Recital

ATLANTA, GA., March 1.—Caroline Crenshaw, an Atlanta girl, who has been studying under Herman Klein, a pupil and assistant of Manuel Garcia, made her formal bow to a friendly audience at the Auditorium-Armory, under the auspices of the Atlanta Music Festival Association, on Thursday evening. Miss Crenshaw will sing professionally in concert, and a bright career is predicted for her. Her range is of the prima donna standard, and her coloring is vivid and sincere. Her test came with the Bach-Gounod "Ave Maria," and Schubert's "Du bist die Ruh," and she made it clear that her work was clean and comprehending. In the Autumn Miss Crenshaw will return to London for further study before appearing in other cities.

One of the evidences of the uplift in music that has been going on in the city for the last several months was the Liza Schumann evening, given at the home of Alexander Smith, when "Alice in Wonderland" was rendered by Alex Smith, Mrs. John Whitten, Edward Werner, Mrs. John Meeks, Miss Blatterman and Mr. and Mrs. Merrell Hutchinson.

Kuhrt Mueller, of the Atlanta Conservatory of Music, gave a piano recital at Cable Hall on Tuesday evening, assisted by Michael Bammer, Dr. Edward Buchannon and Oscar Pappenheimer. Mr. Pappenheimer, though not a professional musician, has done more for music in Atlanta than any other one man in the city. He is a cello player of unusual charm. The program was made up of selections by Bach, Schumann, Liszt and Klindworth.

The Cantata Club of one hundred members, of which Mrs. William Lawson Peel is president, and which was organized three years ago by A. Gerard Thiers, has been suspended for a short time, but is now preparing to resume practice. The club will take up the study of "The Enchanted Swan," by Reinecke. This will be presented with women's voices, accompanied by two French horns, a cello, piano and organ. The musical director is A. Gerard Thiers.

L. B. W.

"A Day with the Children"

At the Guild House of Christ Church, Yonkers, was given on the evening of February 23 an entertainment of more than ordinary interest. It was entitled "A Day with the Children," and its main features were the songs and recitations of Mrs. S. Evelyn Dering, from her book, "Child Life in Song." The music of the various songs was also composed by Mrs. Dering and is replete with charm. Each song is of a nature to captivate a child's fancy and to cultivate his musical taste in the right direction.

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"BEATITUDES" SUNG BY ORATORIO CHOIR

César Franck Work and New
Saint-Saëns Setting to Psalm
CL Presented

The Oratorio Society of New York presented, on Tuesday evening, February 28, two works by French composers, "The Beatitudes," by César Franck, and a new setting of the "Psalm CL" by Saint-Saëns, both unfamiliar to New York audiences.

With the exception of the boxes the house was not well filled, a regular occurrence at all performances with the exception of the "Messiah."

There are many who go to hear a Brahms Symphony with the determination of being bored; those who go to a César Franck oratorio with the idea that what they are going to hear is so spiritual in its makeup that it will have little, if any, appeal in it, to interest them. Both of these points are wrongly taken. There is nothing greater, more massive, more the true product of a living, thinking, feeling master-man and mind than any one of the four gigantic Brahms symphonies. César Franck, in the very same way, has said many noble and important things throughout the pages of his compositions and the work "The Beatitudes" is a telling example of the stupendous genius of the man.

Of the eight parts, Nos. 1, 2, 4, 6, 7 and 8 were presented last Tuesday evening, the soloists being Florence Hinkle; Cara Sapin, H. Evan Williams, William Wheeler, Emilio de Gogorza and Reinald Werrenrath. The orchestra was that of the Symphony Society of New York in considerably reduced numbers. It is indeed a mistake that Mr. Damrosch does not use the entire orchestra on such an occasion since Franck's work was planned for a large, modern orchestra and not such an orchestra as might be sufficient for a production of Cowen's "Rose Maiden" or Gaul's "Holy City."

The singing of Mr. Williams in the Fourth Beatitude, which is composed principally of a tenor solo, with a few phrases for the baritone at the end of the section, brought most enthusiastic applause. It is a most effective piece of writing for the voice and Mr. Williams lends his rich, colorful voice to a truly noble interpretation of the music. His high tones were clear, sonorous and brilliant, and he scored a veritable triumph by his performance.

Miss Hinkle had little chance to display her beautiful voice except in the ensemble work, but her work was most satisfactory in whatever little part she sang.

Mr. de Gogorza sang the music of the voice of Christ in an acceptable manner. His temperament is not suited to the part, however, and considering this he made the most of the music, singing the replies to Satan with much beauty of voice and dramatic fire.

Of Mr. Werrenrath's work only the highest praise can be given. He is not a

bass, as the program stated, but in the music of Satan, in which, at times, he was overpowered by the orchestra through no fault of his own, he rose to great heights.



Reinald Werrenrath



Florence Hinkle

He is a sincere artist and sings in a most convincing manner, bringing home the message that he is giving to his audience. Mrs. Sapin sang her solo with good voice and artistic interpretation. Her voice is, however, a little too low for the music assigned to her, which is really a high mezzo part.

The chorus sang its difficult part with fairly good intonation and some spirit. The orchestral part is masterfully scored and is beautiful in many ways. Franck

soars to great spiritual heights at times and impresses the hearer with his skillful and genuine sense of the harmonic scheme. One hears bits of Wagner floating through



H. Evan Williams



Emilio de Gogorza

the orchestra, as it were, from time to time, which is only a proof of Franck's admiration for the great Bayreuth master.

Saint-Saëns's setting of the "Psalm CL" proved to be an interesting work, in his usual manner, filled with beautiful melodies, fine orchestral effects and splendid choral writing for double chorus. A quartet of horns brought much applause and the work, on the whole, was very well received. The work of the chorus in it was more even than in the Franck work.

HUNGER GEESE'S SAUCE

Mice Stole Whole Day's Meal of
"Königskinder" Performers

The "Königskinder" geese were the innocent cause of what almost became a regular mouse invasion at the Metropolitan not long ago. It all came about in this way:

Miss Farrar, after one of the recent performances of Humperdinck's opera, forgot to return the bag of corn with which she feeds the birds to the official in guard of such valuables, and, instead, left it lying in her dressing room. The first person who entered the room next day discovered with contending emotions that a whole squadron of mice were having the time of their lives devouring the geese's breakfast, luncheon and dinner. An alarm was quickly given and fourteen of the marauders were entrapped. The rest of the revellers beat a successful retreat. Since then Miss Farrar has been careful not to try to convert her dressing room into a grainery.

New York Début of Boston Quartet

The American String Quartet, of Boston, composed of Miss Gertrude Marshall, Edith Howell, Evelyn Street and Mrs. Susan Brandeges, will make their New York début in a concert to be given in Mendelssohn Hall on Thursday evening, March 23, when Heinrich Gebhard, the pianist, will be the assisting artist.

Clarence Whitehill's Postponed Recital

Clarence Whitehill, who was obliged to postpone his recital owing to an attack of tonsillitis, will appear at Mendelssohn Hall on the afternoon of Thursday, March 23.

PLAY F. A. STOCK'S QUARTET

Kneisels in Chicago Honor Thomas
Orchestra Director

CHICAGO, March 4.—At the recital of the Kneisel Quartet yesterday afternoon in Music Hall the program was opened by a quartet new to Chicago, by Frederick Stock, although it was a product of his earliest work in composition. The first movement, particularly, showed the Stock appreciation of humor and was given very delicately and delightfully by the Kneisel players; in fact, the entire composition proved grateful and gracious, showing his mastery of instrumentation, cleverness in originating and amalgamating themes, in skillful and effective fashion. The finale was unusually strong.

The players did not always seem to be at their very best and at times were rather rough, according to the high standard of their work.

They gave also the Beethoven Quartet and the first Quartet of Grieg.

C. E. N.

Philadelphia-Chicago Company Gives "Huguenots" in Baltimore

BALTIMORE, Feb. 27.—Meyerbeer's "Les Huguenots" was presented by the Philadelphia-Chicago Grand Opera Company at the Lyric Thursday evening. The cast included Jeanne Korolewicz, Vittorio Ari-mondi, Nicola Zerola, Alice Zeppilli, Gustave Huberdeau and Wilhelm Beck. The minor rôles were well sung. Ettore Perosio was the musical director. This opera was the fifth of the series of ten to be given.

W. J. R.

Caruso's guest appearances at European opera houses next Autumn will number twenty.

ILLINOIS TEACHERS PLAN CONVENTION

Early Start Made by the Program
Committee to Interest Musi-
cal Pedagogues

CHICAGO, March 6.—The Illinois Music Teachers' Association has issued its first bulletin announcing the convention which will take place this year at Centralia, May 2, 3, 4, 5. The president of the association, D. A. Clippinger, in thus making known definitely through the chairman of the program committee, Olaf Andersen, the plan for the approaching convention, has acted wisely, for it will no doubt give the teachers all over the State ample time to make their arrangements to attend.

The circular which is addressed to the county vice-presidents makes the following statement:

In order to acquaint you with the work being done by the program committee so that as much publicity as possible may be gained and interest aroused, I shall from now on send you a monthly summary of our doings. The program as it stands at present is as follows:

Round-tables and lectures are to occupy three entire mornings from 9:30 to 12:30. The fourth morning, May 5, to be given over entirely to a business session at which important affairs pertaining to the future of the association will be considered. Tuesday, May 2, 9:30, "History of New England Music," Dr. H. S. Perkins; 10:30, "The Modern Orchestra," Adolph Weidig; 11:30, "The Child-mind in Music," Louise Robyn. Wednesday, May 3, 9:30, "Voice," Herman L. Walker; 10:30, "Piano," H. H. Kaeuper; papers, "Modern Methods of Technic and Interpretation," Della Thal and Marion Dana. Thursday, May 4, 9:30, "Resources of Musical Expression," Frederic W. Root; 10:30, "Public School Music," William A. White; 11:30, "The Cultural Value of the Music Teacher," Rosseter Cole. Friday, May 5, 9:30 to 12:30, Business meeting, at which all vice-presidents and members are expected to be present; 2:30 p. m., Symphony concert by the Minneapolis Orchestra, with soloists; 8:00 p. m., Symphony concert by the Minneapolis Orchestra, with soloists.

Arrangements are now pending for the remainder of the program, reports of which will be made shortly.

Maximilian Pilzer's Recital

Maximilian Pilzer, concert master of the Volpe Symphony Orchestra, gave his first violin recital of the season in Mendelssohn Hall on Tuesday evening, March 7. He had the assistance at the piano of Max Liebling. The program will be reviewed in MUSICAL AMERICA next week.

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Personal Address, 180 Claremont Avenue Phone Morningdale 4773**PERILS OF VOCAL STUDENTS AS MELBA SEES THEM**

WRITING in the *Ladies' World* on "The Growth of Music in America," Mme. Melba has something to say on the perils to which pupils are exposed from bad teaching, and gives an example. She had consented to listen to an eighteen-year-old girl:

"The sympathy that I have for all young people who are struggling made me forget everything else, and turning to the girl I inquired the range and quality of her voice. She told me that it was a deep contralto, and had been trained as such for two years by an excellent master. To prove it she produced 'Mon cœur s'ouvre à ta voix' from 'Samson and Dalilah,' and I went to the piano, the accompanist not being present. The performance of the song was not only devoid of any redeeming quality out at times was absolutely unpleasant, each tone being produced with an effort that must have been painful to the singer and certainly was to the listeners. When the trial was over I was silent for a moment or two, and then asked the vocalist to take a certain position in the room where she could not see the keyboard of the piano. Some scales were begun, and with an occasional word of warning about forcing a note, about taking care in passing the point where the usual break in the voice occurs, and some advice about placing the head tones, the youthful singer was led gradually up to E in alt, which she took with ease, indeed, with her voice in the condition it was. For F sharp was quite within its range. The voice was a high soprano, yet for two years it had been cultivated by

'an excellent master' as a contralto. You can imagine that my opinion of the master was freely expressed, but this is only one more case—although a glaring one—of what is being wrought all the time by incompetency. When all the drudgery of preparation has been gone through and your teacher's influence has obtained a hearing for you, what then? What has life to offer? For the most part heart-breaking disappointments, with occasional moments of exaltation in which you see the world at your feet. This is for the exceptional voice. For the hundreds that are good, but not good enough, it means the gradual abandonment of your ideals until the level is reached where a living can be made, a precarious living, because so much can happen to the only bread-winning asset you have, and even a small public is fickle. Even for those whom the world thinks successful, who have ascended several rungs of the ladder and are members of notable organizations, the road is not all clear. To be assigned a rôle is one thing; to keep it is another. It is nothing unusual to study a part for weeks or months and then find it given to a newcomer. And by and by, when, after years of effort, you have acquired a repertoire that should represent capital, you find yourself with a heap of worthless knowledge because, owing to a change in public taste, or the whims of a manager, the works are not given. You, American girl, may think this a discouraging picture. It is only meant to be so to those who should never take to the lyric stage for a living."

Informal Musicales Given by the Women's Philharmonic

The "Informals" given by the Women's Philharmonic Society of New York are deserving of the splendid attendance of February 25, when Amy Fay, the club president, opened the program with Beethoven's "Moonlight Sonata," delightfully preluding her playing with a short explanation of the theme.

Mrs. Mary Barre Carrie sang several numbers in her usual splendid style. William H. Lee, baritone, won his share of the applause and Katherine M. Reynolds, of Detroit, Mich., contributed largely to the pleasure of the afternoon by her singing.

Among those present were Mr. and Mrs. Pompetti, Mr. and Mrs. Sullivan, Ida Louise Tebbetts, Katherine Smith, Elizabeth K. Patterson, Mme. Goldie, Veronica Govers, Anna L. Egan, Mrs. Cannes, Leonora Marie Evans, Willard Muchmore of Newark, Mrs. Clarence J. Hicks of White Plains, Miss Colie, Irene Nelson, Louise E. Phillips, chairman of the entertainment committee, Mrs. Penaud, Elizabeth Wellington, Mrs. Jas. G. Blaine, the Misses Owne, Mrs. W. H. Taylor and Bessie Abbott, who acted as accompanists.

A social event of prominence was the reception given by Mrs. George Evans at her beautiful home, No. 55 West Thirty-ninth street, in honor of Miss Fay, on Lincoln's birthday, when more than one hundred members and friends gathered to meet Miss Fay.

"Natoma" and Opera in English

[Editorial in New York World.]

The performance of "Natoma" at the Metropolitan leaves the question of opera in English about where it was before—where "The Bohemian Girl" left it half a century ago. As respects the singing qualities of English the Balfe opera as produced by Mr. Hammerstein in adequate style in his "educational" season proved all that was proved by Mr. Herbert's work Tuesday night. It showed that the suitability of English as an operatic language rests wholly on the singer's enunciation, and where this is lacking through unfamiliarity with our vernacular or where the orchestral element dominates the vocal, the libretto might be in German or Italian for all its intelligibility to the audience. But even with these limitations opera in English affords cues and catchwords to an audience unacquainted with the "book" which enables it to follow the story, and to that extent it may serve a useful purpose. "Natoma" appears to have been neither more nor less understandable to an English-speaking audience than "The Mikado" would be with a mixed cast of American, French and Italian singers.

Willy Hess's Quartet is making a success of its first Berlin season.

Free Music Lecture Courses in New York Extended

Music lecture recitals given in the free courses conducted by the Board of Education of New York have proved so popular that it has been decided to extend them. Daniel Gregory Mason is announced to give a supplementary course on "Great Modern Composers" and Clarence De Vaux Royer will also give a new course. Lectures announced for the week beginning March 6 were as follows: "Welsh Music," Mrs. Mary E. Cheney; "Edvard Grieg," Daniel Gregory Mason of Columbia; "Composers and Music of Italy," Clarence De Vaux Royer; "Edvard Grieg and the Scandinavian Songs," Gurli I. Lennborn, illustrated by songs, by Miss Lennborn and instrumental selections by Miss Charlotte Herman; "Mozart, the Supreme Type of Beauty," Dr. John S. Van Cleave; "Haydn and Mozart," Daniel Gregory Mason.

Kellerman Evokes Enthusiasm

An enthusiastic reception was given to Marcus Kellerman at the Brooklyn Academy March 4, when he appeared as soloist with the New York Symphony Orchestra, under Walter Damrosch, in a Wagnerian program. His singing of "Wotan's Farewell" made a profound impression, and the "Song to the Evening Star" brought him six recalls. This has been Mr. Kellerman's last appearance in the East for the season. He leaves soon to fill engagements in the Middle West, and will appear twice in Chicago. On March 23 his engagement with the Minneapolis Symphony Orchestra begins, and will last till the first week in June. In the course of this, his second, season Mr. Kellerman has appeared with some of the foremost organizations, including the Chicago Apollo Club, the Pittsburgh Mozart Society, the Providence Arion, the Milwaukee Musical Society and several orchestras, while as a recital singer he has appeared in about thirty cities.

Chopin Morning in Providence

PROVIDENCE, March 6.—Antoinette Szumowska, pianist, gave the last of a series of three lesson-recitals, under the auspices of the Music School of which Mrs. Anne Gilbreth Cross is director, on Monday morning at Churchill House, to a most attentive and appreciative audience. The entire morning was devoted to a Chopin program and Mme. Szumowska's prefatory remarks were interesting and instructive. She played the entire program with rare skill and musical charm and received an abundance of applause. Following were the numbers: Nocturne, F Sharp Major, op. 16, No. 2; Prelude, D Flat Major; Ballade, G Minor; Etude, F Major, op. 25, No. 3; Mazourka, op. 33, No. 4; Mazourka, op. 56, No. 2; Polonaise, A Flat Major, op. 53. G. F. H.

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Three Days of Interesting Concerts at Spartanburg Promised by Director Manchester—Nordica, Nielsen and Other Noted Artists Engaged—Converse College Choral Society to Furnish Important Feature

SPARTANBURG, S. C., March 4.—The seventeenth annual South Atlantic States Music Festival will take place on Wednesday, Thursday and Friday, April 26, 27 and 28. An unusual array of artists has been engaged. Three stars will take part in the concerts, Alice Nielsen on "opera

Damrosch, conductor, and the Converse College Choral Society of two hundred voices, Arthur L. Manchester, conductor, will take part. For seventeen years this body of singers has been earnestly studying large choral works, and practically all the standard oratorios, as well as the leading operas, have been given adequate performance. The singing of the chorus within the last six years has become a leading feature of the festival. In precision of attack, sense of rhythm, shading and quality of tone the Spartanburg chorus has taken rank with the best choral bodies.

As the pioneer of festivals in the South, the South Atlantic Music Festival has exerted a strong influence on that entire section, and the many festivals now being projected in the South bear testimony to the educative value of its activities. In spite of the competition, the festivals grow continually stronger. More money is spent on artists' night for this season than was invested in the entire festival a few years ago. The growth of the audiences has been such in the last six years that it has become necessary to enlarge the auditorium, which now seats 2,500 persons, and is claimed to be one of the best concert rooms in the country, with acoustical properties unsurpassed.

In addition to his duties as conductor of the Choral Society, Mr. Manchester is in charge of the entire business management



Albert L. Manchester, Director of South Atlantic States' Music Festival at Spartanburg, S. C.

night" and Mme. Nordica and Signor Scotti on "artists' night." In addition, Florence Hinckle, soprano; Christine Miller, contralto; Albert Quesnel, tenor, and Arthur Middleton, bass, will be among the soloists.

The works to be sung include the oratorio "Elijah" and excerpts from "Faust," "Der Freischütz," "Samson and Delilah," "Pagliacci" and Massenet's "Manon." The New York Symphony Orchestra, Walter

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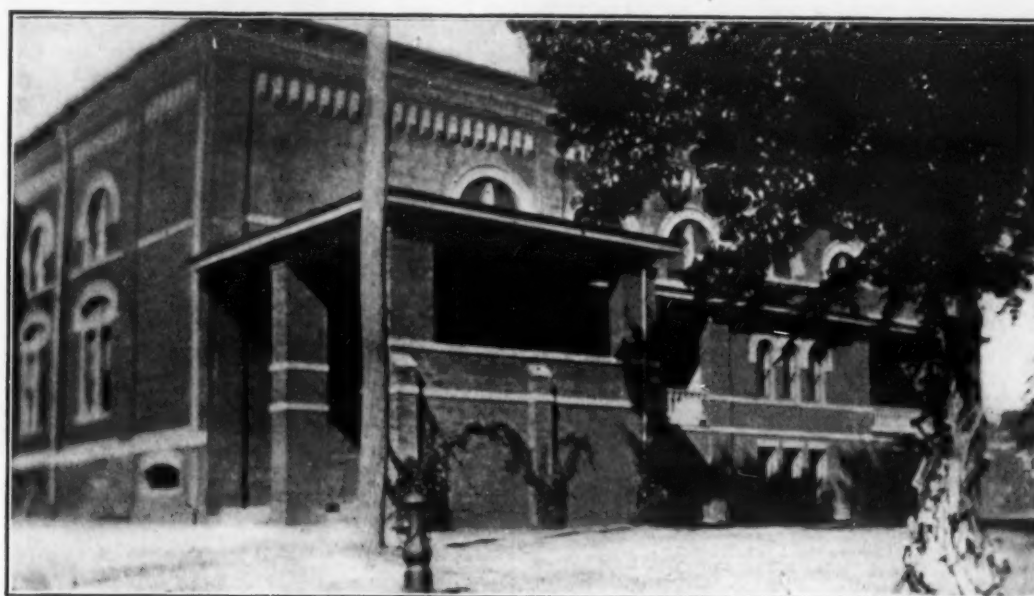
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Auditorium in which the Spartanburg Festival will be held, April 26 to 28.

of the festival. He is also in charge of the Department of Music of Converse College, numbering some 300 students.

On February 23 Maud Powell closed a series of four artists' concerts, which was opened by a recital by Mme. Homer. In addition, two faculty concerts have been given, in one of which Mr. Manchester took part as baritone soloist.

Among the important works that have been given at the Festival in the past are:

Concertos.—Liszt's No. 1 in E flat, for piano and orchestra; B flat minor for piano and orchestra, Tchaikowsky; Grieg's A minor, Op. 16, and concerto for French horn and orchestra, by Richard Strauss.

Symphonies.—Schubert's "Unfinished," 3; "In der Walden," Raff; No. 3, "Eroica"; No. 5, C minor, Beethoven; "In the New World," Dvorak; "Symphony Pathétique," Tchaikowsky; No. 6, C minor, Glazounow; No. 7, Op. 92, Beethoven; Tchaikowsky No. 5; Italian Symphony, Mendelssohn.

Cantatas, Oratorios, Etc.—"Holy City," Gaul; "Ten Virgins," Gaul; "Rose Maiden," Cowen; "St. John's Eve," Cowen; "May Queen," Bennett; "Olaf Trygvasson," Grieg; "Creation," Hydn; "Hymn of Praise," Mendelssohn; "Elijah," Mendelssohn, twice; "St. Paul," Mendelssohn; excerpts from Handel's "Samson," operas of "Faust," Gounod, twice; "Aida," Verdi, twice, and "Carmen," Bizet, twice, in concert form; excerpts from Wagner's "Lohengrin," "Tannhäuser," "Die Meistersinger," "Die Walküre," "Siegfried," "Flying Dutchman," "Rheingold," "The Passing of Summer," Cole; "Manzoni Requiem," Verdi; "The Messiah," "Eugen Onegin," Tchaikowsky.

CINCINNATI'S WEALTH OF CONCERTS

Besides the Orchestra's Regular and "Popular" Concerts, the Flonzaley Quartet and the Musical Art Society Give Programs

CINCINNATI, OHIO, March 4.—Cincinnati has had another full week musically, beginning with the Popular Concert by the Cincinnati Symphony Orchestra under Mr. Stokovski's direction in the Grand Opera House, Sunday afternoon; Monday night the orchestra gave another popular concert in Music Hall under the auspices of the Cincinnati Automobile Club; Wednesday night the Flonzaley Quartet gave an interesting program in the Woman's Club Auditorium; Thursday night offered the Musical Art Society concert under the direction of Edwin W. Glover; on Friday afternoon and Saturday evening the regular Symphony concerts were given in Music Hall, and at the Lyric Theater the "Chocolate Soldier" has been playing to packed houses throughout the week.

For the Automobile Club concert Mr. Stokovski had arranged a splendid program, and the soloist was Emil Heermann, concertmaster of the orchestra, who has become very popular in Cincinnati. The program follows:

Overture, "Fra Diavolo," Auber; suite, "Peer Gynt," Grieg; overture, "Le Barbier de Séville," Rossini; prelude, "Lohengrin" (Act 1), Wagner; prelude, "Lohengrin" (Act 3), Wagner; Parsifal, "Paraphrase," Wagner, solo violin Mr. Heermann; Vorspiel, "Die Meistersinger," Wagner.

The Flonzaley Quartet was greeted by an audience which filled the Woman's Club Auditorium to its capacity—an audience of sincere music lovers, who enjoyed the program to the fullest extent. The Quartet gave Beethoven's Quartet in F Major and Sonata for two violins by J. Marie Leclair and Dvóřák's Quartet in F Major.

The Musical Art Society was unfortunate in having selected a date in a week which was later filled with many other musical affairs, and as a result this excellent organization, which deserves the loyal support of the Cincinnati public, was not greeted with the large audience which usually attends its concerts. The first number on the program included some interesting ecclesiastical music, of which the "Ave Verum," by Mozart, was most appreciated. In the second number the tenor air from the B Minor Mass, by Bach, was beautifully sung by John A. Hoffmann, the Cincinnati tenor, who recently returned from several years in Europe and who is rapidly gaining recognition as one of the foremost tenors Cincinnati has ever produced.

Mr. Hoffmann displays consummate art and has a voice of splendid quality. The third number on the program was given over to secular music. The club had the assistance of Mary Owen, Mr. Weidinger and Marie A. Kauffman, local singers, and a string orchestra also played a group of three numbers.

The Symphony concerts on Friday afternoon and Saturday night brought out the usual symphony audience. For these concerts the program was made up from requests received early in the season and in-

cluded Schubert's Unfinished Symphony, Ippolitov-Ivanov's Caucasian Sketches and the Pathétique Symphony by Tchaikowsky. Mr. Stokovski again gave evidence of his wonderful genius, which was shown to particular advantage in the Russian music. The Ippolitov-Ivanov composition was given a brilliant and stirring rendition, and the performance of the Pathétique was beautiful and magnificent.

A fine program was given by a quartet of talented young musicians from the College of Music before the Ladies' Musical Club, of Middletown, Thursday afternoon. The concert party included Cecilia Hoffmann, soprano; Alma Beck, contralto; Edna Giunchigliani, pianist, and Charles T. Wagner, violinist.

The Trio Concert given by George Leighton, pianist; Edwin Memel, violinist, and Walter Heermann, cellist, at the Cincinnati Conservatory of Music last Tuesday evening was a distinct credit to the young musicians. This trio was formed with lofty aspirations, which are rapidly being realized, and the sincerity with which the performers applied themselves to the interpretation of their several compositions commanded the highest respect.

Hans Richard, pianist of the Cincinnati Conservatory of Music faculty, gave a recital under the auspices of the Beethoven Club in Mt. Vernon, Ohio, on last Monday evening and was received with very great enthusiasm. Mr. Richard was greeted by a large audience and the local papers reviewed his concert in terms of highest appreciation. F. E. E.

Mascagni Wins Court Decision Against Liebler & Co.

MILAN, March 6.—The civil tribunal which heard the case of Pietro Mascagni, the composer, and Signor Sonzogno, the publisher of "Ysobel," against Liebler & Co., of New York, announced a decision today in favor of the plaintiffs. Liebler & Co., who entered no defense in the case, are judged in contempt of court and are found to be at fault in breaking the contract to produce Mascagni's opera. Mascagni is allowed the \$15,000 already received from the defendants, but is denied an additional \$5,000 which he asked for. The court allows Sonzogno \$5,000 and the costs of the trial, alleging that the Lieblers could have carried out their contract by arranging matters directly with him. Mascagni is blamed for being too exacting in his demands upon the Lieblers.



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DAVID BISPHAM was the earliest, and is the most strenuous of our singers in advocating the English language in opera and in song recitals when good translations are obtainable—otherwise he sings, of course, in the original.

At all of his recitals he has, for a year past, prefaced his singing with a plea for the English language, and his address is invariably applauded to the echo. He concludes his remarks with the following apposite quotation from St. Paul's second Epistle to the Corinthians:

For he that speaketh in an unknown tongue speaketh not unto men, for no man understandeth him.

Now, brethren, if I come unto you speaking with tongues, what shall I profit you?

And even things without life giving sound, whether pipe or harp, except they give a distinction in the sounds, how shall it be known what is piped or harped?

So likewise ye, except ye utter by the tongue

words easy to be understood, how shall it be known what is spoken? For ye shall speak into the air.

Therefore, if I know not the meaning of the voice, he that speaketh shall be a barbarian unto me.

I will sing with the spirit and I will sing with the understanding also.

I had rather speak five words with my understanding, that by my voice I might teach others also, than ten thousand words in an unknown tongue.

The above is so obviously appropriate at the present time, when people flock to hear foreigners and others sing in languages that are not understood by the average music lover, that Mr. Bispham's introduction of Paul's sensible admonition is received with delight and taken to heart by the audience. The singer then proceeds to deliver a whole evening of song in English, not a syllable of which is lost, every word of which is a model of clear, correct—almost classic—enunciation.

CLEVELAND'S TRIBUTE TO ALEXANDER HEINEMANN

ALEXANDER HEINEMANN'S recent appearance in Cleveland, O., according to the daily papers of that city, was one of the most remarkable musical events ever recorded in that city. The *Wächter und Anzeiger* says:

"A remarkable singer, this thick-set man with high forehead, with a touch of oriental in his appearance, whom the gentler sex would consider unattractive, were it not that intellect gleams, as it were, from his eyes. And in speaking of his voice one must at once use superlatives, for the singer scored a tremendous success yesterday. His voice is a soft, melodious baritone, and he has it in complete control."

tone, and he has it in complete control.

"The concert, the audience two-thirds German, was a rare treat and the unanimous opinion expressed was the desire for a repetition in the near future. When Alexander Heinemann comes to Cleveland again—and Vinson Brothers, to whom we are indebted for the concert, are planning to have him here again very soon—he will fill the largest hall in town to capacity. For everybody who heard him will give voice to his pleasure in the singer and the singer's (Heinemann's) praises will echo through every house in Cleveland."

STRAUSS'S NEXT VENTURE

"Rosenkavalier's" Composer Agrees to Write Pantomime for Circus

Ever since the production of Richard Strauss's light operetta, "Der Rosenkavalier," at Dresden a month ago it has been expected that the composer would make an announcement of his intention to write a new work, but the reported announcement, in a Berlin cablegram dated February 25, will cause surprise generally. When Strauss temporarily abandoned the field of music-drama, and that of the most radical sort, to go into light opera the musical world received a polite but decided jolt. He carried out his intention, however, and thereby showed his versatility, if nothing else.

Now the news comes that the composer of "Salomé" and "Elektra" will next devote himself to writing pantomime music, he having agreed with Herr Max Reinhardt, manager of the Deutsches Theater, in Berlin, to prepare a score which will be performed under elaborate auspices at a circus.

Italian Singer Engaged for "Ysobel" Sues Lieblers

Giuseppe Gaudenzi, tenor, has instituted a suit in New York against Liebler & Co. for alleged breach of contract. He was engaged for a leading rôle in Mascagni's opera "Ysobel," which never reached production. He asks \$7,662. It is understood that three other Italian singers engaged for "Ysobel" will follow Mr. Gaudenzi's example. All of them had been engaged for six months, and had been given advances before the Lieblers gave up the idea of producing the opera.

Washington Organists' Society Disbands

WASHINGTON, D. C., March 4.—The Organists and Choirmasters' League, which has done much helpful work in this city under the direction of Edgar Priest, will disband and become a part of the local chapter of the American Guild of Organists, which opens a field of a more national character. H. H. Freeman is at the head of the latter organization. W. H.

FEARS HAMMERSTEIN

So Covent Garden Has Engaged Many Eminent Singers for Spring Season

LONDON, Feb. 25.—Work on Oscar Hammerstein's opera house in the Kingsway has now progressed so far that the walls are up twenty-five feet, and there is every indication that the theater will be ready for a first performance in November. Covent Garden's management is so stirred up over Mr. Hammerstein's activities that it has arranged for its most ambitious and brilliant season this Spring and hopes to steal some of the Hammerstein thunder by the production of such operas as Massenet's "Thais," which has never been heard in England. A more complete list of the Covent Garden singers than that already sent to *MUSICAL AMERICA* is given herewith and constitutes a most notable array of talent:

Among the sopranos will be Mme. Melba, Mme. Tetrazzini, Mlle. Destinn, Mme. Edvina and Mme. Kousnietzoff. The contraltos will include Mme. Kirkby-Lunn, Mme. Bérat and Mme. de Georgis. Among the tenors will be Amédéo Bassi, Riccardo Martin, John McCormack, Edmund Warnery, Charles Dalmorès, M. D'Oisly and M. Paul Franz, the leading tenor of the Opéra in Paris. Among the basses and baritones will be Dinah Gilly, who has not been heard in London; Edmund Burke, Armand Crabbé, Pompilio Malatesta, Vanni Marcoux, Mario Sammarco and Leon Sibirakoff. The conductors will be Campanini, Panizza, Percy Pitt, the musical director of Covent Garden, and Tcherepnine, the Russian ballet conductor.

Baltimore Hears a New Pianist

BALTIMORE, Feb. 27.—Hedwig Wiszwianski made her début as a pianist in Baltimore at her recital at the Arundel Club Saturday afternoon. She displayed both technical skill and rare emotional power. Her program included the Beethoven "Appassionata" Sonata and numbers by Schumann, Ansgore and Chopin. Miss Wiszwianski was a pupil of Busoni and Conrad Ansgore and played with great success in Germany before coming to this country. W. J. R.



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Czerwonky Quartet Concert in Minneapolis

MINNEAPOLIS, March 4.—The Czerwonky String Quartet gave its second concert of the season at Handicraft Guild Hall before a large audience including the members of the Organ Guild, who had been invited to attend in a body after their business meeting.

The quartet has made very marked progress since its last concert and there is now better balance, more artistic finish and a deeper and closer unity of sympathy and understanding. The program included Brahms's Quintet in G Major, op. III, in which Harry Levy play the viola; Mozart's B Major Quartet and Beethoven's Quartet in E Flat, op. 74. The members of the quartet are Richard Czerwonky, first violinist; Franz Dick, second violin; Karl Scheurer, viola, and Karl Smith, violoncello. E. B.

Haensel and Jones Stars of Many Music Festivals

Haensel & Jones have given to the following festivals many opera stars and other artists for the Spring festivals of 1912; Des Moines, Ia., April 3 and 4, Alessandro Bonci and Mme. Gerville-Reache; Saginaw, Mich., June 1, Mme. Gerville-Reache; Spartanburg, S. C., April 26, 27 and 28, New York Symphony Orchestra, Walter Damrosch conductor, Mme. Nordica, Alice Nielsen and Mr. Scotti and the Festival Quartet—Florence Hinkle, soprano; Christine Miller, contralto; Albert Quesnel, tenor, and Arthur Middleton, bass; Louisville, May 4, 5 and 6, Alma Gluck and Pasquale Amato and the New York Symphony Orchestra with the Festival Quartet.

Peabody Students Give Recital

BALTIMORE, Feb. 27.—A students' recital was given at the Peabody Conservatory Monday afternoon by pupils of Ernest Hutcheson and J. C. Van Hulsteyn. The participants were Florence Brown, Portia Wagar, Marguerite Maas, Virginia Ambler, Austin Conradi, pianist, and Max Rosenstein, violinist. The program included piano concertos by Mozart, Hiller, Scharwenka and Rubinstein. W. J. R.

Elgar's newest work, a "Romance" for bassoon and orchestra, recently received its initial performance at Hereford, England.

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SEATTLE APPLAUDS HADLEY SYMPHONY

Conductor Interprets His "Four Seasons" for First Time There

SEATTLE, Feb. 19.—The last three concerts of the Seattle Symphony Orchestra have been of unusual interest in the compositions played and in the soloists presented. In order of importance Conductor Hadley's second symphony, "The Four Seasons," op. 30, which was played at the fifth symphony evening, February 9, easily stands first. While this work has had many performances in the East, this was its first time in Seattle and also the first important orchestral composition by the genial conductor that we have had the pleasure of hearing here. A description of the work is probably not necessary here and it will suffice to record the fact that the orchestra gave its best to the playing, which resulted in a splendid rendition. The audience received the work with every sign of pleasure and approbation, recalling the composer-conductor several times at the conclusion. A graceful tribute, that was greeted with much applause, was paid Hadley by the orchestra men also at this moment when they presented him with an immense laurel wreath.

The soloist at this concert was the boy prodigy of the piano, Pepito Arriola, who gave a rousing, dashing rendition of the Liszt E Flat Concerto for piano and orchestra. The youthful master created a sensation by reason of his power and dash, astonishing in one so young and tiny.

The sixth and seventh "pop" concerts also presented pianists as soloists—Hagen Hohlenberg in the Grieg concerto and Pepito Arriola again in the Liszt concerto. But there was more interest in the program of the sixth concert in the performance for the first time of a new composition, Festival March, by Claude Maden, a member of the orchestra whose symphonic poem was given last year with success; and in the performance for the first time in Seattle of Victor Herbert's great Irish Rhapsody. Both works scored heavily here and were given a splendid interpretation.

The Seattle Center of the American Music Society gave its second concert of the season on February 6 with the following program: Three Indian songs for women's voices, "Indian Lullaby," Mrs. Beach; "Song of Returning Spring" and "Siskadee's Lament," Mary Carr Moore; "Sayonara," Wakefield Cadman; Sonata in G Minor, Max Donner; a group of songs by MacDowell and Kelly; choruses for women's voices by Chadwick and Mary Carr Moore; and the reading "King Kobert of Sicily" with accompanying music by Rosister Cole.

Arriola was heard again, this time in

recital, February 14, in a program whose demands would tax the powers of many pianists. There was not a very large audience, proving that even good things may sometimes be overdone. The boy's playing was at times masterful and at others less so. F. F. B.

WASHINGTON SINGER WHO TOOK PART IN BERLIN MUSICALE



Clara Drew, Contralto of Washington, D. C., Now Winning Laurels in Berlin

BERLIN, GERMANY, Feb. 16.—Clara Drew, the contralto of Washington, D. C., was the singer of special interest at the musicale given by Fräulein Helcita von Kierski on the evening of the Kaiser's birthday. The large audience was enthusiastic over Miss Drew's voice and interpretations. She sang the Recitative and Aria from Handel's "Xerxes" and this group of modern German songs: "Allerseelen," Strauss; "Mein Schätzerlein," Reger; "Zur Ruh," Wolf; and for an encore she gave MacDowell's "The Swan Bent Low to the Lily." O. P. J.

Ashley Ropps Wins Good Position

Ashley Ropps, a Western singer who has recently moved to New York, has been engaged as bass soloist at Calvary Episcopal, Twenty-first street and Fourth avenue, New York. There were forty applications for this position, which is one of the important ones.

WOULD BREED RACE OF GREAT SINGERS

Tetrazzini Advocates Inter-Marriage of Artists to Produce "Vocal Aristocracy"

Luisa Tetrazzini believes in the intermarriage of singers. She thinks that it should be sought deliberately in order to produce a "vocal aristocracy," and eventually breed a race of singers far surpassing the greatest of those of to-day. She expressed her views in an interview given out in Toronto. "Singers should marry singers," said Mme. Tetrazzini, "in order that, after several generations, the very essence of music may flow through the veins of the children bred and educated in this ideal environment."

"It is so that the dancers of Europe are recruited. The famous musicians, the Bachs, of Germany, the Strausses and others are brought to excellence by just such high ideals of marriage."

"In this way we would breed a race far surpassing in purity and brilliancy of tone the singers of to-day. We would produce singers rivaling the fabled glories of the angel choirs."

"Why not? Love is merely a sentiment and frequently leads us astray. For generations princesses and princes have sacrificed their heart's desires in order to breed a race of kings. It is almost invariably the case—with Mme. Schumann-Heink and Louise Homer as exceptions—that opera singers lead notably unhappy lives in their domestic relations. Home life is not for them, and their wonderful voices belong to the great world. The qualities of the fine natural voice are purely physical, a matter of birth and the inherited shape of throat and larynx."

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Stanley Avery's Songs Have a Hearing

MINNEAPOLIS, MINN., March 4.—An interesting musical event was the recent recital of Stanley Avery's songs at the Hotel Plaza. Mr. Avery is a recent addition to musical circles, having come from Yonkers, N. Y., where he was organist in St. Andrews Church, to accept a similar position in the new St. Marks Church of this city. There was a large audience present, and the songs were received with an appreciation which must have proved gratifying to the composer. Edna Patterson, a former Minneapolis singer, interpreted the songs and Mr. Avery played the accompaniments. E. B.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

TWO compositions for organ* by Gottfried H. Federlein have recently appeared from the press of the Oliver Ditson Company. The first is a Scherzo in D Minor. It is a splendid composition, built on an individual theme in D Minor, in triple time, *vivace*, beginning in unison in the two manuals; it has true scherzo rhythm and melody and is worked out with consistency of idea. The "meno mosso" section is in major and its middle portion is in a calm and reposeful manner, savoring slightly of the early Beethoven; the first subject in D Minor returns and after the recapitulation of the earlier material, closes with a final statement of the theme in brilliant style. It shows considerable facility in writing and a good command of legitimate organ effects. Above all, the composer can write without wandering from key to key in the aimless fashion so current now. The Serenade, in B flat, is in lighter vein, and is more suitable as an offertory in church service. A syncopated accompaniment is employed, with a charming little melody in the first manual. The second subject is in thirds, with a nice counter subject in the other manual. A new theme enters in F Major leading back to the subsidiary theme in thirds; three measures in the nature of a postlude bring the Serenade to a close.

Neither the Scherzo nor the Serenade is unduly difficult, and both will make excellent additions to the repertoire of recitalists and church organists, the Scherzo making a brilliant postlude for the close of a service.

*SCHERZO in D MINOR and SERENADE in B FLAT, for the organ, by Gottfried H. Federlein; published by Oliver Ditson Co., Boston, 75 cents and 50 cents, respectively.

STIRRING CHORAL MUSIC BY A DENVER CLUB

With High Honors for the Soloist, Elsa Ruegger, 'Cellist, and Dalton-Baker, Baritone

DENVER, Feb. 25.—Pepito Arriola, whom Manager Slack presented, was the sensation of the present week in Denver musical circles. Denver dearly loves the phenomenal, and petite Pepito, with bare knees, Dutch cut hair, and his marvelous gift of pianism, appealed strongly to this passion for the unusual. Pepito played a return engagement on Friday evening, as well as his original Tuesday engagement.

A concert that gave solid pleasure to people who have a capacity for appreciating an artistic presentation of good music, unaccompanied by the glamor of super-advertised "personality," was given Thursday evening of the present week, under auspices of the Denver Apollo Club. The male chorus under Mr. Houseley sang two numbers heartily and well, and the balance of the program was divided between Mme. Elsa Ruegger, 'cellist, and W. Dalton-Baker, baritone, both of whom made their first Denver appearance on this occasion. Mme. Ruegger's exquisite playing won the audience at once, and she was proclaimed a favorite by such spontaneous applause as one rarely hears in this town. Equipped with unerring technic, Mme. Ruegger is able to execute the most difficult compositions written for her instrument with graceful ease. Technic is forgotten when Mme. Ruegger plays, however, and one is held by the spell of a tone of refined beauty and the poetry of her readings.

Mr. Dalton-Baker proved a singer of sterling worth, free from all mannerisms or affectation, and the possessor of a voice of ample volume and very agreeable timbre. His singing was distinguished by sound musicianship and a dignity that suggested the serious school of English oratorio in which he was reared. Unlike so many of the English singers, who seem to know no literature outside of oratorio and sentimental ballads, Dalton-Baker presented an eclectic program, including examples of the German *Lied* by Jensen, Brahms, Wolf and Strauss, which he sang with excellent enunciation and emotional fervor. He was received with marked favor by the audience. Zella Cole, of this city, accompanied both artists with such skill and discretion as fully to justify Mr. Dalton-Baker's fervent "Thank God for a fine accompanist!" with which he inscribed his portrait to her, as a memento of the occasion.

On the night of Washington's Birthday the Denver Center, A. M. S., held its monthly dinner at the Adams. Mme. Elsa Ruegger and Mr. W. Dalton-Baker were present as guests of honor, and at the close of

lent additions to the repertoire of recitalists and church organists, the Scherzo making a brilliant postlude for the close of a service.

A New Edition of "Opera Stories"

THE third edition of Henry L. Mason's "Opera Stories" has appeared and is a considerable improvement over the earlier ones. The book has been received with much favor since its first appearance and thousands of persons who have felt the necessity of learning, in a short space of time, the plots of the operas they were about to attend, have availed themselves of this opportunity to follow intelligently the action on the stage. To such it has proved an unmitigated boon, as it gives them what they want—the barest skeleton of the plot—within the space of a few lines. The longest and most involved story can be digested within three or four minutes at the most. In the new edition Mr. Mason has added eight new operas, none of them as yet heard here. They are Nevin's "Twilight," Massenet's "Don Quichotte," Hue's "Le Miracle," Wolf-Ferrari's "Le Secret de Suzanne," "The Legend of Azyade," Goldmark's "Cricket on the Hearth," Adam's "Giselle" and Strauss's "Der Rosenkavalier." There are also a number of new photographs of prominent singers. A number of inaccuracies of the earlier editions have been corrected. In less than 100 pages 132 operas are discussed.

*OPERA STORIES. By Henry L. Mason. Third Edition. Price 50 cents.

a program in which were introduced Nelson Sprackling, pianist; Llewelyn Jones, tenor; Mrs. Jay A. Robinson, contralto, and—in the Dvorák "Dumky" trio—Florence Tausig, pianist; Olga Ferlen, violinist, and Hans Dressler, 'cellist, both Mme. Ruegger and Mr. Dalton-Baker performed, impromptu, to the manifest delight of the company.

Next month we are to hear Mme. Pasquali and H. Evan Williams, who appear as co-stars in the third Apollo Club subscription concert.

J. C. W.

OMAHA SINGER SCORES

Mary Münchoff Persuades Home Audience of Her Worth as Recitalist

OMAHA, NEB., March 3.—One of the most enjoyable concerts of the season was the song recital by Mary Münchoff at the Brandis Theater on Tuesday afternoon. That a singer is not without honor save in his own country was surely not exemplified on this occasion, for the audience was of exceptional size and displayed exceptional enthusiasm. Miss Münchoff possesses a voice of great purity and cultivation and, in the use of it, exhibits intellect and good taste in unusual degree. Each song on her program was given in just the style appropriate to that composition with the utmost sincerity of interpretation. The program opened with the Mozart aria, "Endlich Naht Sich Die Stunde," followed by works of Bach, Bruch, Schumann, Wolf, Landsberg (an Omaha composer) and others. Last, but not least, she sang most captivatingly Purcell's "Nymphs and Shepherds," a dainty finale to a most artistic recital. At the piano Max Landow distinguished himself by artistic and self-effacing work.

The last meeting of the musical department of the Omaha Woman's Club, Blanche Sorenson, leader, brought before the public James Colvin, pianist, who gave a satisfactory account of himself in the Beethoven Sonata, op. 26; Frank Mach, who played a group of violin pieces and was enthusiastically received; Lena Fike, contralto, and Mrs. J. E. Pulver, soprano, both of whom were heard to great advantage, Charlotte Fike and Jean Jones acting as accompanists.

E. S. W.

Meriden Apollo Club Gives Concert

MERIDEN, CONN., March 6.—The Apollo Club, of Meriden, Conn., gave a concert at the First Presbyterian Church on February 27. Among the assisting artists were Anna Case, soprano; Hans Kronold, 'cellist; John Richardson, baritone, and Mildred Craigie, pianist. The elaborate program included Liszt's E Flat Piano Concerto, an aria from "Traviata," the Sailors' Chorus from "Flying Dutchman," Raff's cantata, "The Song of Freedom," and cello numbers by Wagner, Kronold and Popper.

W. E. C.

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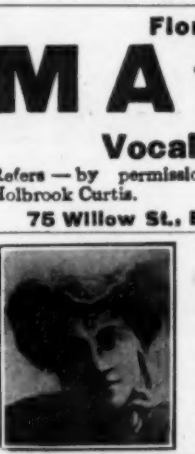
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DELEGATE TO BIG BIENNIAL MEETING

Edna Gunnar Peterson to Represent Chicago Amateur Musical Club at Philadelphia Convention—News of Western Artists

CHICAGO, March 7.—Edna Gunnar Peterson, a protégé of the Amateur Musical Club, who during her stay in Germany and since her return a few months ago has been demonstrating her artistry to excellent advantage, has been honored by selection as the musical representative at the biennial convention of the National Federation of Musical Clubs, which meets from March 27 to April 1 in Philadelphia.

Miss Peterson has been filling a number of private and other engagements and has several others arranged and in prospect. She will give a recital March 10 before the St. Cecilia Club of Grand Forks, Mich., in the regular artists' series.

Rudolph Engberg, baritone, has elected to exploit a distinct field of music in addition to the works of the standard repertoire and was heard to excellent advantage in the recent concert of Scandinavian compositions given by Mr. and Mrs. Frederick Fredericksen. His selection, from a picturesque and well contrasted line of compositions by Hallen, Jensen, Hallstrom, Korling, Peterson-Berger, Backer-Grondahl and Sibelius, gave new insight into these interesting but seldom heard songs, indicating a careful study and artistic appreciation. Mr. Engberg's interpretation and phrasing had admirable alliance with the voice of quality to make his difficult selections both pleasing and telling.

Herbert Kirschner, a pupil of Max I. Fischel, gave a violin recital last Thursday evening in Music Hall, assisted by Lorine Lorimer, harpist, that attracted the attention and admiration of a good sized audience. Mr. Kirschner, a young man of temperament, opened the program with Vieuxtemps's Concerto No. 4, assisted by Gertrude Consuelo Bates at the piano, another gifted pupil of Mr. Fischel. All three movements were played with good tone and considerable dexterity. He played also the beautiful "Improvisation" of that versatile genius, Charles G. Dawes, a sparkling Humoresque by Felix Borowski, Schubert-Wilhelm's "Ave Maria" and the Wieniawski "Polonaise in D." Charming variety was given to the program by a youthful and attractive harpist, Lorine Lorimer, the young daughter of the Senator from Illinois, who played Balfe's "Last Rose of Summer" with much charm of manner, giving the variations beautifully.

Bernhard Listemann, violinist, who has been concertizing in the West with his gifted daughter, Virginia Listemann, during a recent sojourn in Wichita, Kans., gave an interview, holding that the United States will never have a real school of music until the American musician is given more opportunities and fewer foreign soloists are imported.

James G. MacDermid, the composer, who is an artist at the pianola, accomplished quite an artistic task last week in playing the C Minor Concerto of Grieg on the Pianola with Ludwig Becker, the well-known violinist, as soloist. The oppor-



Edna Gunnar Peterson, the Gifted Chicago Pianist and Protégé of the Amateur Musical Club.

tunities for rehearsal were comparatively few, so the accompaniment put forth at Aeolian Hall was all the more remarkable by reason of its smoothness and its absolute unity and sympathy with the solo instrument. The recital in Music Hall last Tuesday was equally successful with Jessie Lynde-Hopkins, contralto, as soloist. She was in fine voice and gave superb interpretation to songs by Schumann, Schubert, Grieg, MacDowell, Dvorák, Thomas and Speaks.

Sibyl Sammis-MacDermid gave a recital last Saturday at Goshen, Ind., before the leading musical club in a lengthy and varied program of German, French and English songs with much success. During the coming week she gives another recital in Davenport, Ia.

Hazel Huntley, contralto, gave a program of folk songs with groups of American, French, Scotch, German and Scandinavian recently before the Arche Woman's Club on Oakwood Boulevard. She is to sing the contralto rôle in "The Messiah" at the First Congregational Church in Austin next week.

Hugh Anderson, basso, recently gave a recital at a function on the West Side, in honor of Hon. Nicholas Jananovich, the Serbian commissioner to Canada and the United States. Several Serbian songs were included in his program.

Charles W. Clark, the baritone, has arranged to spend a limited time in Chicago, coaching a few of his former pupils and others during his forthcoming visit to America. Few educators abroad have won more honors or distinctive praise than this accomplished Chicago baritone, and his re-

citals have been well favored in France, Germany and England. He returns home highly honored and well equipped for the signal services in concert.

Edwin Schneider, the talented composer and pianist, who recently completed a transcontinental concert tour with Mme. Johanna Galski, last week was very serviceable for Mme. Carolina White in her recital before the Amateur Musical Club. He now has a little leisure and expects to receive pupils in his studio on the fourth floor of the Fine Arts Building. His latest song entitled "Silent Years," which is dedicated to Mme. Galski will soon be published by the John Church Co.

Clarence Whitehill, the distinguished basso cantante, who made such a pronounced impression here last week at the Thomas Orchestra concert as a singer of Wagnerian music, began his study of music in this city under L. A. Phelps, who has grown gray in the service of *bel canto*.

Mrs. Marie White Longman, the well-known contralto, who appeared at the first concert of the Apollo Club this season, recently gave a recital at Carnegie Hall in Cedar Rapids and won an ovation for her artistic and sympathetic singing.

C. E. N.

PETERBORO'S NEW CHORUS

Josephine Knight, of Boston, Soloist with E. G. Hood's Singers

PETERBORO, N. H., March 6.—The MacDowell Choral Club, of Peterboro, a new musical organization, under the direction of E. G. Hood, gave its first concert in the Opera House last Wednesday evening before a large and enthusiastic audience. The soloists were Josephine Knight, soprano, and Harriet A. Shaw, harpist, of Boston. The program included Gounod's "Gallia" and several part-songs, including one by MacDowell. Miss Knight sang the soprano part in the "Gallia" and also "Blue Bell" and "Cradle Hymn" of MacDowell, "Madrinata" of Leoncavallo and an aria from "Madama Butterfly."

The club is a well-balanced chorus of excellent voices which sings with an evident enjoyment and enthusiasm which at once communicated itself to the audience. The attacks and release of phrases were clean and decisive and the indications of expression were well observed and followed out.

Miss Knight's singing of the aria from Puccini's opera was one of the features of the concert and her delivery of the solo part in Gounod's work was especially beautiful. In the last solo with the chorus Miss Knight's rich voice rang out clear and with telling effect above the chorus and accompaniment. Miss Shaw's part of the program gave much pleasure also. The accompaniments were played by Miss Clarke, pianist, who displayed good judgment and musicianly qualities in her support of the chorus and solos. Mr. Hood is well known in New Hampshire, being a conductor of the Nashua Choral Society and also the choral organization in Manchester. This is the first season of the MacDowell Club and the organization will apparently be a pronounced success. Mrs. MacDowell and Miss Cheney, both so well known and prominent in musical life, are taking an active interest in the plans of the club for the future.

L. D.

Faculty Concert at Ann Arbor University

ANN ARBOR, MICH., March 4.—On February 16 the first concert on the Faculty series for the second semester was given in High School Auditorium before an audience which taxed the capacity of the hall. The special feature of the concert was the appearance of Mrs. Margaret Berry-Miller, a coloratura soprano of New York City. She appeared twice on the program and was so enthusiastically received that she was obliged to respond to an encore after both numbers. The playing of Emily Webb Sadler was most creditable, and that of Albert Lockwood, as usual, elicited great enthusiasm.

Pittsburg Teacher Gives Musicales

PITTSBURG, PA., March 6.—Elizabeth M. Davison, one of Pittsburg's best known teachers, gave the fifty-second musicale of the season last Monday night, at her studio in Wilkinsburg, Pittsburg's nearest musical suburb, in the East End section. Miss Davison has done much in the last twenty years to familiarize the local public with the best in music. The artists on this occasion were Elizabeth M. Baglin, piano; Mrs. Paul Synnstedt, mezzo-soprano, and Jean A. Balph, accompanist. E. C. S.

MUSICAL PRODIGY IS LEO ORNSTEIN

Young Russian Pianist Gives a Remarkable Recital in New York

Leo Ornstein, a young Russian pianist, appeared at the New Amsterdam Theater in New York on Sunday evening, March 5, assisted by the Volpe Symphony Orchestra. The theater was filled to capacity with an audience which had gathered to hear this *wunderkind*.

The program began with a reading of Bach's Chromatic Fantasy and Fugue. Of Bach it has often been said that he is infinitely more interesting to play than to listen to. It was indeed an achievement on Mr. Ornstein's part to play the Bach as he did, making the "Fantasy" as expressive a piece of piano writing as can be heard. The "Fugue" was played with rhythmic and musical precision and crystalline finger technic. Each movement of the Beethoven Sonata, the "appassionata," op. 57, was given its true musical significance. He was met with spontaneous applause and added "Romanze," in F Sharp Major, of Schumann.

A Chopin group, the beautiful E Major Nocturne, op. 62, a Mazurka, an Impromptu, a Valse and two Etudes gave the young player abundant opportunity to show his varied resources. In the "Nocturne" he produced a "singing tone" such as many of the greatest virtuosi of the day might well be jealous of; the "Mazurka" had its necessary *rubato*, the "Impromptu" its form-free characteristics and the two Etudes, two very difficult ones, too, sterling performances. He added extras.

As a truly fitting climax Mr. Ornstein played the beautiful Rubinstein Concerto in D Minor, with the Volpe Symphony Orchestra accompanying. Of it can be repeated what the rest of the recital had foretold, that here was a genius, a player who not only executed the technical difficulties of the first movement, but who felt the soft and lovely melodies and harmonies of the "Andante"; in these days of automations, when even great virtuosi play without a spark of emotion, it is indeed gratifying to hear a youth in whom the spark of emotion is fired and from whom one may predict it will not vanish. And while the success of the recital redounds to Leo Ornstein, one must give credit in large measure to his teacher and adviser, Mrs. Thomas Tapper, a woman of the highest ideals.

The orchestra played the accompaniment to the concerto in fine style, under the masterful baton of Arnold Volpe, its conductor.

New York Artists in Connecticut Concert

Annie Louise David, the harpist, was heard in a recital in Bridgeport, Conn., on February 8, together with Mary Hissem de Moss, the soprano, and Florence Mulford, mezzo-soprano. She played with all her wonted skill and charm and her program was of unusual interest. Mrs. de Moss sang a large number of songs very beautifully, her best work being in Reichert's "Hoffnung." Mme. Mulford was received with warmth for her delivery of a Tchaikowsky number and a duo from "Gioconda" with Mme. de Moss.

Success of Philadelphia Pianist

Bertha Yocum, the Philadelphia pianist, who is under the management of Marc Lagen, recently played at a reception given by Mrs. Yerkes, of Overbrook, Philadelphia. Her numbers, by Chopin and Brahms, were very successful, and she was obliged to give several encores. Later in the season Miss Yocum will appear in a recital in New York City. She will also play at the Philadelphia high school and fill several other engagements in the East.

Alice Merritt Cochran's Recitals

Alice Merritt Cochran, who has recently given a successful recital at Evanston, Ill., is to be heard in Rochester, N. Y., and several other up-State cities later this month. She will also be soloist at many of the May festivals.

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CAROLINA WHITE ON THE CONCERT STAGE

American Prima Donna, in New Field, Has Encouraging Reception in Chicago

CHICAGO, March 6.—Carolina White, whose artistic successes during the first season of the Chicago grand opera won a host of friends, appeared for the first time in song recital in this city at the one hundred and twenty-fourth artists' recital given under the auspices of the Amateur Musical Club last Monday afternoon, at the Blackstone Theater. The audience was large, critical and happily appreciative. It may be said, also, in her favor, that she immediately attracted the attention of an impresario, who had a consultation with her before the concert closed. It is unfortunate, perhaps, that opera singers, particularly those who have the foreign training, seldom immediately display their true gifts and artistic attainment to advantage in the more intimate service of the concert platform. Enunciation has grown to be a most important virtue in the interpretation of song and when it is blurred or absent its lack becomes emphatic. Also, truth to pitch, somewhat masked by the big orchestra, must stand quite alone when it comes to the mere accompaniment of a piano. Everybody who has heard Miss White sing here knows that she has a beautiful upper voice, one almost overburdened in brilliancy, and a remarkably resonant middle voice. These were all developed to meet the exigencies of grand opera, and it is to be hoped a few more appearances in song recital will correct the inattention to little details that appeared unfortunately on this occasion. Her important numbers were excerpts from operas which were given authoritatively, judged by the standards of that school. It is regrettable that she again selected Meyerbeer's Aria from "Robert the Devil," and in the place of Tchaikowsky's song "Pourquoi" she preferred to change to the swinging waltz song from "Romeo and Juliet," an unusual liberty in this association. She gave the Prayer from "Tosca" beautifully—really the best offering of the afternoon. She also gave an excerpt from Puccini's "Manon," and opened her bill with a selection from Catalini's "Wally." Among her shorter songs were Mrs. Beach's "The Year's at the Spring," Henschel's "Morning Hymn" and Leoncavallo's "La Mattinata." Other compositions were Ries's "Die blauen Frühlingsaugen," and LaForge's "Like a Rosebud."

Excellent and helpful accompaniments were furnished by Edwin Schneider, who but recently returned from a similar asso-

ciation in a concert tour with Mme. Gadsdi. Allen H. Spencer, an artistic Chicago pianist, gave excellent variety and merit to this program, presenting a series of miniatures with a deftness and delicacy that was delightful. His group included: Schubert's B Minor Menuet; a charming "Carillon," by Arne Oldberg (a local composer), the "Dance of Puck" and "Minstrels," by Debussy, given with that sensitive regard for tonal colors and peculiar pedaling essential to the revelation of these dainty dreams, and finally Mr. Spencer furnished a good exposition of his brilliancy in D'Albert's Scherzo, op. 16.

C. E. N.

COLLECTS JEWISH FOLKSONGS

Platon Brounoff's Unique Compilation to Be Published This Spring

Platon Brounoff, the composer, has just placed his collection of "Jewish Folksongs" with a prominent New York publisher and the appearance of the work is promised for May. The collection is among the first ever made. Mr. Brounoff has spent much time in collecting these songs and has harmonized them in what he believes to be the suitable color and character. The songs are not difficult to sing and the piano accompaniments are said to be within the grasp of the ordinary pianist. An English translation will also be included in the work, which will make its worth universal.

On May 20 the "Zion Singing Society" will tender a reception to the composer at Cooper Union, New York City, to celebrate the appearance of the first book of Jewish folksongs. A concert will also be given, in two parts. The first part will consist of the performance of a number of these folksongs sung by Mr. Brounoff with the assistance of a chorus, which will sit around the piano and be conducted by the composer, who will sit at the piano. The second half of the program will be devoted to compositions of Jewish composers, among whom the works of Mr. Brounoff will figure prominently. There will be vocal and instrumental numbers by artists of prominence and the occasion promises to be a gala one. It will be the first sign of gratitude and appreciation that the community of the East Side has paid to Platon Brounoff, who has worked among them and for them for a great many years.

Toscanini Gets "Rosenkavalier" Score

The first orchestral score of the new Richard Strauss opera, "Der Rosenkavalier," to reach New York was received last week by Arturo Toscanini, having been sent to the conductor by Gabriel Astruc, Paris representative of the Metropolitan. The work is in three large volumes.

Jules Falk's Philadelphia Recital

Jules Falk, the violinist, will give a recital in Witherspoon Hall, Philadelphia, on March 13.

ALREADY OBSERVING LISZT CENTENNIAL

Special Vienna Program In Honor of Hundredth Anniversary of His Birth

VIENNA, Feb. 18.—The third regular concert of the Gesellschaft der Musikfreunde had only Liszt compositions on its program. The series of celebrations in honor of the famous composer has set in at an early date, for it is not before October 22 of the current year that Cosima Wagner's father would have attained his hundredth year and all memorial observances might well have been postponed for the next concert season. However, too much is better than nothing at all, as has unfortunately been the case with many a composer worthy of note.

The first number was the symphonic poem, "Prometheus," written by Liszt for the unveiling of the poet Herder's monument in Weimar for the "Prometheus Unbound" and first performed on August 24, 1850. The music portrays the mythical emotions of the fettered Titan, his daring, sufferings, patience and final liberation. Through cries of anguish there breaks the inextinguishable light of hope in a coming liberator who will carry the long-suffering one to the celestial regions whence he stole the sacred fire. The Tonkünstler Orchestra, which on this occasion for the first time took part in a Gesellschafts concert, played the work under Schalk's lead with fine expression and enthusiasm. The second number was the 13th Psalm, "Lord, how long wilt Thou forget me so wholly," the first and best of the six psalms composed by Liszt. The tenor solo was beautifully rendered by Felix Senius, the well-known master of oratorio, the concerted parts finely carried out by the Singverein, which Conductor Schalk has trained to perfection, as particularly made evident in the final and most important number of the evening, the so-called "Graner Messe." This mass was composed for consecration of the cathedral at Gran, in Hungary, on August 31, 1855. Liszt himself called it "Missa Solennis," in view of its purpose. In a letter dated March 12, 1855, he writes to Wagner: "The High Cardinal of Hungary has set me the task of composing a great mass for the consecration of the cathedral at Gran." And in another letter of May 2 following: "I do not know how the thing will sound, but can say that I have prayed more than composed at it." The other soloists of the occasion were Mes. Senius-Erler and Flore Kalbeck and Hofbauer of the Hofoper.

The Amy Hare concert announced for last Sunday, the 12th, could not be given, by reason of the artist's illness, a fact all the more regretted after hearing the gifted pianist at her chamber music evening on the Wednesday following. She was assisted by Wilma Norman-Neruda (Lady Halle), violin; Pablo Casals, cello, and Oscar Nedbal, viola, and the three num-

bers composing the program were Schumann's quartet in E Flat Major, Beethoven's Trio in B Flat Major, and the quartet by Brahms in G Minor. The concert took place in the Bösendorfer Hall, a place peculiarly adapted for music of an intimate character, and was one of pure enjoyment throughout. Miss Hare draws pathetic notes from the keys, and so perfect was the performance of all the artists that in the harmonious blending of the instruments the individuality of each was merged in a beautiful whole. The audience, a typically musical one, listened with rapt attention. The Rondo alla Zingaresca, last movement of the Brahms, op. 25, and closing number of the evening, proved in its spirited presto a brilliant finish. Miss Hare left for her Berlin home on Friday.

Fritz Kreisler and Eugene Ysaye, two of the greatest living violinists, have been giving concerts in Vienna of late and almost at the same time. If the greater success attends the latter it is perhaps owing to the old proverb that no one is a prophet in his own country, for Kreisler was born in Vienna, and the Viennese are specially noted for a leaning to foreigners. Ysaye played in the large music hall and Kreisler gave his two chamber concerts in the smaller frame of the Bösendorfer Saal, the second one day before yesterday. But it was just there, in the closer contact, that he proved a revelation to his hearers and displayed his versatility as a master of both technic and expression.

On next Wednesday evening, the 22nd instant, the first so-called "class" will be held at Professor Leschetizky's cozy villa in the Cottage quarter of Vienna. The rooms he throws open on these occasions to his pupils and their friends have become familiar to many Americans, and how much the professor himself has already become identified with his transatlantic disciples cannot be better illustrated than by his remark when announcing this date, that he trusted the fact of its being Washington's birthday would not mean keeping many away by festivities elsewhere. I saw the professor at the concert of the German Aid Society last week, and he applauded the singing of Miss de Treville and the playing of Casals with youthful enthusiasm.

ADDIE FUNK.

Mrs. J. P. Walker Soloist—A Federation Day Musicales

Mrs. John P. Walker, of Freehold, N. J., Eastern vice-president of the National Federation of Musical Clubs, a pianist of ability, was one of the soloists at the Federation Day concert of the Afternoon Musical Society, Danbury, Conn. Mrs. Walker was heard in the Mozart Fantasia in the form of a Sonata and in shorter numbers by Schumann, Chopin, Gaston de Lille, Thome, Paderewski and R. Strauss. Mrs. Walker proved herself a well-schooled pianist with good interpretative ideas and received hearty commendation for her work.

Gogorza Sails to Wed Eames

Emilio de Gogorza, the baritone, sailed from New York on the *Lusitania* March 1. He is to wed Emma Eames while abroad, but, although before sailing he admitted that the wedding would take place soon, he declined to state the exact date or place.

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FOUR CLEVELAND CONCERTS OF NOTE

Singing Societies Acquit Themselves Well—The People's Symphony

CLEVELAND, March 4.—Four excellent concerts, with four notable artists and one star of the first magnitude make up the record for Cleveland's week of music. The most brilliant affair was, of course, the Tetrassini concert at the Hippodrome Monday evening. The great singer was never in finer form. Her voice has certainly deepened and broadened in its middle register, and the pale childish quality to be heard in this its weakest part seems to be disappearing. She sang six magnificent numbers, "Caro nome," from "Rigoletto"; an aria from Bizet's "Pêcheurs de Perles," "Una voce poco fa," from the "Barber of Seville"; "Voi che sapete," from "The Marriage of Figaro"; the "Lucia" mad scene and "Last Rose of Summer." Benoist is a good accompanist, and his solo was the best number of the evening except those of Tetrassini.

The mid-season concerts of the singing societies brought forth programs from the Harmonic and Singer's clubs, with Caroline Hudson, Dan Beddoe and William Wade Hinshaw at the former and Florence Hinkle at the latter concert. All were accorded a warm reception, and Florence Hinkle, never heard in Cleveland before, proved to be a singer with unusual beauty of voice and great intelligence of interpretation. Johnson's Orchestra had its first experience in concert accompaniment of this kind and did wonderfully successful work. J. Powell Jones's chorus acquitted itself well, as is usual with the bodies trained by this musical Welshman. The chorus of 100 men in the Singer's Club under Albert Davis accomplishes really wonderful results. The delicate pianissimos and the gradations of tone which Mr. Davis obtains show him to be a leader of very unusual ability.

On Sunday afternoons at Gray's Armory during the Winter weeks there is given a series known as the "Pop" concerts by the People's Symphony Orchestra, a co-operative body under the charge of two gifted musicians, Johann Beck and Emil Ring. The prices charged are low and there is always an audience of at least 1,500 persons, and the number often reaches nearly twice that number. Such concerts mean more for a future musical America than any which are given in the city, and the programs chosen from the world's greatest masters are of great educational value. Last week's concert contained the Beethoven "Emperor" Concerto for piano, played by Marinus Salomons with great ability, and it was given a masterly accompaniment by the orchestra. Cleveland had good reason to be proud of its local artists.

ALICE BRADLEY.

ARTHUR PHILIPS IN PARIS

New York Baritone Winning New Laurels as Singer and Teacher

Arthur Philips, the New York baritone, who has been preparing for opera in Paris the last year and a half, has also been singing in that city. His first two concerts were great successes. On Monday, February 13, he sang at the salon of Mme. Livonelle the aria from "Le Roi de Lahore" and a group of songs by Fauré.

One of the criticisms was as follows: "The young American baritone, Mr. Arthur Philips, delighted his audience, not only with his beautiful voice but with his enunciation, which was unusual for a foreigner."

On February 18 Mr. Philips sang the Prologue from "Pagliacci" and the Toreador song from "Carmen" at the Salle d'Art. On this occasion he was compelled to respond with a double encore. An offer has been made him for a concert tour with Mme. Isnardon, the dramatic soprano. He will probably sing at Brussels in April.

Two of Mr. Philips' pupils have been engaged for opera in France—M. Cornet, tenor, for the Opéra Comique, and Eva Steele, an American soprano, for the season at Trouville.

On February 18 Mr. Philips also sang the two duets from "Samson and Delilah" with Mme. Prozzi at her musical, and also the aria from "Le Jongleur de Notre Dame."

A series of free organ recitals will be given during Lent at St. Bartholomew's Church, New York, under the direction of Arthur S. Hyde. The soloists will include

Lambert Murphy, tenor; Frederick Weld, bass; Grace Kerns, soprano, and Pearl Benedict, contralto. The recitals will take place on March 9, 16, 23, 30 and April 6 and 12. Among other works Palestrina's "Stabat Mater," Parker's "Hora Novissima" and Bach's "St. Matthew's Passion" will be given.

COMPOSER GILBERTE DONS INDIAN GARB AT CARLISLE SCHOOL



Hallett Gilberté and Mrs. Gilberté During Their Visit to Carlisle

Hallett Gilberté, the composer, has just returned from an eight weeks' tour in recitals of his own songs. Among the places visited were Lancaster, Easton, Reading, Scranton, Harrisburg, Philadelphia, Trenton, Baltimore and Carlisle, where Mr. Gilberté stayed for a week. He was much impressed with the work at the university and expects to return next year to give a course of concerts as a result of the overwhelming success of his recital there this Winter. An invitation has been extended to the composer to be a guest at the commencement exercises in June.

Two of Mr. Gilberté's new songs have been accepted by G. Schirmer and will appear shortly. They are "La Phyllis," which Mme. Jomelli is singing with great success in her concert work, and "A Rose and a Dream," poem by Agnes Lockhart Hughes.

PHILADELPHIA CONCERTS

A Benefit Planned for Emil Gastel, Once Noted Singer

PHILADELPHIA, Pa., March 6.—A concert for the benefit of Emil Gastel, a once-noted singing master here, will be given on March 23. Among the artists who have volunteered are Florence Hinkle, Mrs. Russell King Miller, John F. Braun, Horatio Connell, John S. Thompson, Thomas A'Becket, Russell King Miller and the Young Maennerchor.

Walter St. Clare Knodle is playing a series of Lenten organ recitals in the Church of the Incarnation on Saturday afternoons. The assisting soloist last week was Edwin Shippen Van Leer, tenor.

Numerous recitals are scheduled for the near future, one of the most important being that of Bessie Abbott and David Bispham at the Lyric Theater on March 21. Another is the recital of the young pianist, Israel Cahan, which takes place on March 10. Works by Bach, Saint-Saëns, Beethoven, Brahms, Chopin, Sternberg and other composers will be performed by the young artist.

The Philadelphia Operatic Society is busy rehearsing "Maritana," which will be presented at the Academy of Music in April.

A concert in aid of the Chapin Memorial Home for the Aged Blind was given at the Princeton Presbyterian Church, Philadelphia, on February 21, by the Women's

CHABRIER'S "BRISEIS" IN CONCERT FORM

An Ambitious Work Undertaken by the MacDowell Chorus of Which Kurt Schindler Is Conductor

CARNEGIE HALL wore a festive appearance upon the occasion of the MacDowell Chorus concert on the evening of March 3, in New York City. Kurt Schindler is the conductor of the chorus, which now numbers 160 voices. The stage was built up with seats to accommodate the chorus, the sopranos occupying the left and the less numerous tenors, altos and basses the right. The program was one of very unusual interest, and was as follows:

Modest Moussorgsky, "Joshua" (a Biblical cantata), contralto solo, Mrs. Cara Sapin; A. Borodin, folk songs and chorus from the opera "Prince Igor," (a) chorus of Polovetzian Maidens, contralto solo, Mrs. Cara Sapin; (b) chorus of Villagers, soprano solo, Mrs. Viola Waterhouse; (c) Polovetzian dance and chorus. Chabrier, "Briseis" ("The Bride of Corinth"); Briseis, Mme. Alma Gluck; Thanasto, Mme. Bressler-Gianoli; Hylas, M. Clément; The Evangel, M. Dinh Gilly; Stratokles, M. Rother.

The Moussorgsky work appears to be somewhat fragmentary, and does not contain the elements which recommend this composer most strongly to fame. It gains a certain interest from its distinctive Hebrew character, and is not without dramatic moments, but it contains few of the subtleties which show this erratic Russian at his best. The contralto solo was sung by Mrs. Cara Sapin with a voice having character of tone, if not great clearness, and with the usual results as regards enunciation.

The fragments of "Prince Igor" proved much more pleasing to the audience. This work of the surgeon-musician deals with the conflict between Russia and the more remotely Eastern influences, and the music is inwrought with the alternation and admixture of these two elements.

Rhythm above all things stands out in this music. Its rhythmic insistence is so great as almost to detract from its melodic and harmonic significance, the more so that the protracted orientalism of the melody renders it in the end somewhat unsympathetic to Western ears. Parts of the work have very great charm, notably the "Dance of Young Girls" and chorus following, which has a melody of much breezy buoyancy which courses gaily above a syncopated *pizzicato* bass. The "Dance of the Men" is particularly characteristic and highly colored, and the chorus following this, splendidly barbaric. In its *genre* the work is highly convincing, although it is more remarkable in point of orchestral color than as a manifestation of a rounded out art of composition.

Mrs. Sapin sang again in this work, and Mrs. Viola Waterhouse sang well the not important soprano solo in the work.

The event of the evening was the presentation, in concert form, of a portion of "Briseis," an opera in three acts, by Emmanuel Chabrier, text by Ephraim Mikhael and Catulle Mendès. Chabrier was at work upon this opera when he died, and it is the first act, which is practically all that he concluded, that was given on Friday evening.

The Story of "Briseis"

The story hinges upon the conflict of paganism and early Christianity, and affords opportunities for highly dramatic effects. Thanasto, Briseis' mother, who has turned Christian, vows her daughter Briseis, who is still pagan, to the service of Christ. Briseis is betrothed to Hylas, who is also pagan. Thanasto appears apparently fatally ill, which causes Briseis much concern. The servants call upon

Chorus from the Pennsylvania Industrial Home for Blind Women. A program of interest was prepared by Emma Mendenhall. It included a number of part songs and a cantata, "The Legend of Narcissus." All were sung with admirable finish and musicianship. The assisting soloists were Mrs. David D. Wood, soprano, and Rollo F. Maitland, pianist. J. M.

KELLERMAN IN BROOKLYN

Creates Deep Impression as Soloist with Damrosch Orchestra

The appearance of Marcus Kellerman as soloist was the notable feature of the last concert of the New York Symphony Orchestra at the Brooklyn Academy of Music on Saturday afternoon, March 4. Walter Damrosch gave his Wagner program, including the "Lohengrin" Prelude, the "Lohengrin" Processional, the "Tannhäuser" overture and the remainder music from the "Ring." Mr. Kellerman sang Wotan's farewell to Brünnhilde from the

Apollo to keep back death from the mother, but, instead, the Catechist appears proclaiming Christ, and Briseis unwillingly conforms to her mother's vow, thus procuring the mother's salvation.

"Briseis" is a highly ambitious work and presumably the attempted *magnum opus* of Chabrier, and the final effect upon him of Wagner's influence. The work is throughout of the most extraordinary richness of orchestral texture, so rich, in fact, that it is often difficult to sing against it, dynamic considerations aside. The music is of Chabrier's best. The elements of vulgarity appearing in some of his earlier work seem to be completely eliminated, and his finest quality of harmonic and melodic imagination is carried to its highest possibility.

Of all the French composers maturing before the truly French musical epoch of the present and saturated with Wagnerian influences, Chabrier, probably more than any other, attained under that influence an authentic, spontaneous and characteristic style, a style at once rich and fluent and which is sufficiently animated throughout by a certain French spirit to relieve it of an effect of imitation.

The only difficulty in the way of this music, as applied to dramatic purposes, is that it is all of one quality of texture. Chabrier has one natural way of expressing himself musically, a very warm and colorful way, infinite in minor varieties of a certain sort, but having one basic and dominating style. He relieves the musical sense neither by a contrast musically characteristic of the different characters, though this is attempted somewhat, nor by the alternation of scenes having marked musical contrast, in both of which arts Wagner is so consummate a master. Chabrier may use the "construction system introduced by Wagner," as to motives and "continuous melody," but certainly not as to musical insight, power of dramatic characterization, or dynamic wisdom. In the latter respect he carries his orchestra and singers up on the same wave, to the annihilation of the singer, whereas Wagner takes the singer to the crest of his power at the moment when the orchestral wave subsides. Within these very marked limitations Chabrier nevertheless accomplished a very remarkable work.

Difficulties of the Score

It is very plain that the fact that the orchestra almost throughout was too loud for any of the singers was not the fault of Conductor Kurt Schindler, but, in part, of the composer, whose score could scarcely be reduced in tone, and, in part, of the plan of producing in concert form an operatic work which, with the stage, would give the singers the superior position necessary to allow their voices to carry over the orchestra.

The parts were all well sung. Dinh Gilly distinguishing himself particularly by an enunciation of a truly marvelous sort, and tone delivery not less remarkable. Alma Gluck, as always, sang with delightful art, and Bressler-Gianoli with great dramatic effect and vocal power. Edmond Clément's singing was marked by refinement of style and beauty of voice, and Leon Rother sang impressively, but without great carrying power.

Mr. Schindler is something more than excellent as a conductor. He conducts with command, so far as the orchestra and chorus are concerned, and self-effacement as regards the audience. He should be more often heard in this capacity. The work of the chorus was excellent. This organization is rapidly winning a strong place for itself in New York musical life.

ARTHUR FARWELL.

final act of "Die Walküre," and his impressive delivery at once established him in favor with the audience. As a dramatic singer Mr. Kellerman exemplifies the important attributes of sincerity and restraint, and Wotan's music as sung by the big baritone possessed a power which commanded and held attention.

The "Evening Star" from "Tannhäuser" disclosed another phase of Mr. Kellerman's artistic equipment. Here was singing which carried a breath of true poetry. Mr. Kellerman easily put his heart into the song, and when an artist who has a voice such as Kellerman does this what can be expected other than the most impressive results? A more beautiful interpretation presented in a better vocal style would be hard to find.

The audience recalled Mr. Kellerman to the platform time and time again.

L. D. K.

Wesley Weyman, of New York, is giving two pianoforte recitals in London this month.

CHAMBER MUSIC ST. PAUL FEATURE

**Aurelia Wharry Scores as Soprano
Soloist with Czerwonky
Quartet**

ST. PAUL, March 3.—An important event of the week in musical circles was the appearance of Aurelia Wharry, soprano, and the Czerwonky String Quartet in the St. Paul Hotel. Miss Wharry made an excellent appearance. Her work evidenced a good method worked out with a voice of unusual clarity and carrying power. Excellent control and appropriate expression marked the singer's rendition of two Italian songs, "Canzone Veneziana," by Brogi, and "In quelle trine morbide," from Puccini's "Manon," and also German songs by Brahms and Tschakowsky. A second group opened with the old English song, "My Lovely Celia" and was followed by Harriet Ware's popular "Boat Song," a gypsy song by Brahms and La Forge's "Expectancy." The singer received a warm welcome, hearty applause and many congratulations from an audience genuinely pleased.

The Czerwonky String Quartet made a strong impression in the Debussy Quartet and in the Brahms Quintet in G Major, op. 111, in which it was assisted by Harry Levy, viola. Purity of tone and good ensemble are characteristics of this quartet, the personnel of which is as follows: Richard Czerwonky, first violin; Franz Dicks, second violin; Karl Scheurer, viola; Karl Smith, violoncello.

Last Sunday's popular concert by the St. Paul Symphony Orchestra was the occasion for the presentation of Mrs. Florence Huebner-Dukes, pianist, as the assisting soloist. As a child Mrs. Dukes lived and studied in St. Paul, a pupil of Carl Heilmair, showing marked talent and emphatic individuality, which have been developed and directed in such way as to produce a

fine pianist. The Concerto in C Sharp Minor, op. 28, by Ludwig Schytte, with whom the pianist had studied the composition, brought into play both digital and mental alertness and proved a most interesting number as Mrs. Dukes rendered it with Conductor Rothwell's aid.

The principal orchestral number was Tschakowsky's "Casse-Noisette," the "Nutcracker Suite." The different dances of the suite fanned the senses, each with its characteristic atmosphere, until one was loathe to return from the charming little journey to fairyland. A contrasting "atmospheric" influence came from the north in Schjelderup's "Summer Night in the Field," which delighted an audience attuned to Mr. Rothwell's imaginative perceptions. The remaining numbers were Arensky's Intermezzo, op. 13, the Entr'Acte from "Mignon," by Thomas, and the Valse and Mazourka from Glazounow's "Scènes de Ballet," op. 52. F. L. C. B.

Boris Hambourg's Second Recital in New York

Boris Hambourg, 'cellist, was scheduled to play his second New York recital in Mendelssohn Hall on Thursday afternoon, March 9. Mr. Hambourg has not been heard in this city for several months, having been touring in appearances with many of the leading Symphony Orchestras of the country and giving recitals in the principal cities. The New York recital will be reviewed in MUSICAL AMERICA next week.

Norelli in Two Concerts

Jennie Norelli was the soloist with the Woman's Club of Burlington, Ia., on February 28, and scored a decided success. On March 10 Mme. Norelli was soloist at the last Newhaus Chamber Musicale at the Waldorf-Astoria, giving a joint program with Hugh Allan, baritone, of the Montreal Opera.

Pawlowa Ordered to Russia

ST. PETERSBURG, March 4.—The dancer, Anna Pawlowa, who is now in America, has been ordered to return here immediately to testify in a case involving alleged municipality frauds.

NEW INDIANAPOLIS ORCHESTRA'S DEBUT

**Displays High Degree of Expert-
ness Under Director
Ernestinoff**

INDIANAPOLIS, March 4.—If there was any doubt of a public in Indianapolis for orchestral concerts, that doubt was swept away at the initial concert of the Indianapolis Orchestra, given last Sunday afternoon at the Shubert Murat Theater before one of the finest audiences ever assembled in this city. As the sixty-five members left the wings to take their seats upon the stage continued applause arose from 2400 persons present. There were many surprises connected with this first attempt of this organization, and first to the musicians themselves, who were in doubt as to their reception because of former failures of like undertakings. The concert was offered with absolutely no pretensions to technical perfection, and that the players should have reached a point so near the ideal was a surprise to all. Three of the necessities for satisfactory orchestral music, attack, response and musical intelligence, were demonstrated to be fundamentally inculcated in this organization.

The program opened with Elgar's "Pomp and Circumstance," followed by the overture from "Mignon," which made a deep impression because of the intelligent reading it received. Two of Massenet's "Picturesque Scenes," "Angelus" and "Bohemian Feast," were followed by two compositions for strings alone, namely, "Serenade," by Pierné, and Gillet's "Loin du Bal," both widely known but always worth repetition when played so artistically as upon this occasion. A second group of two numbers included "Love's Greeting," by Elgar, and Lacombe's "Spring Serenade," the latter being so persistently applauded that the orchestra responded with "Every Little Movement," from "Madame Sherry," which was greeted by applause which continued until the conductor raised his baton for a second encore and gave "My Hero," from "The Chocolate Soldier." The final orchestra number was Strauss's "The Beautiful Blue Danube," which was indeed a fine conclusion for the afternoon.

To Alexander Ernestinoff, conductor, should be given unmeasured credit, for the task which lay before him was no small one. Mrs. George Raymond Eckert, soprano, the soloist for the afternoon, made a strong impression upon her hearers, many of whom heard her for the first time. Her songs, well-chosen and well-interpreted, included the "Chanson Provençale," by Dell'Acqua; "An Open Secret," by Woodman, and, as an encore, Bial's "Bird Song." Mrs. Frank T. Edenharter, at the piano, played with the artistic understanding which marks all of her accompaniments. J. B. Cameron is president of the organization. The personnel follows:

First Violin—George W. Bauman, concertmaster; O. H. Boecher, W. H. Bryant, A. Hammer-schlag, J. Dolley, Herman Arndt, Bergen W. Plummer, Frank Panden, L. Grossman, B. Schrepfer. Second Violin—N. P. Howard, D. W. Watson, S. Wallace, F. Olden, E. Kaplan, W. Grueling, G. R. Vestal, W. Danner, Paul Brown, A. Hauser. Viola—R. H. Miller, Henry Marshall, J. Curley, Hugo Sommer, E. Kerner. Cello—A. H. Schellschmidt, H. E. Winterhoff, F. Bollo, E. O. Igleman, J. Melvor, C. B. Vogt. French Horn—J. B. Hall, Carl Kiefer, Robert Ruth, Arthur Young. Trumpet—Otto Weisman, C. E. Shock, Clarence F. Adkins, L. P. Ruth, J. L. Smith. F. Kessler, E. Shea. Trombone—Alden Cole, Alfred Worth, H. Hopp. Tuba—J. B. Cameron. Contra Bass—John J. Hope, E. Hessel, P. W. Giltner, W. Lutz, Harvey Mills, G. Mills. Flute—L. C. Smith, A. F. Deming. Piccolo—H. Kaiser. Oboe—H. Thomas, F. Cure. Bassoon—E. Schaefer, Walter Hegner. Clarinet—Ernest H. Michelis, Paul Conner, Alto Clarinet—A. E. Kuerst, Bass Clarinet—Rocco Lobracio, Tympani—H. H. Rinne. Percussion—James McKay, J. H. Gail, M. Waterson, Henry Sprengpfel. Harp—Pasquale L. Montani.

The directors of the orchestra are J. B. Cameron, president; A. W. Kuerst, secretary; A. H. Schellschmidt, treasurer, and Clarence F. Adkins and Pasquale L. Montani.

On Wednesday afternoon the last artist

recital of the Indianapolis Matinée Musicale was given by Clarence Adler, pianist, of Cincinnati. The program introduced compositions by Handel, Mozart, Schubert, and a Rondo in E Flat Major by Field, one of the best numbers heard here this season. Beethoven's Sonata in E Minor, op. 90, differed widely in interpretation from the usual, and this characteristic predominated the entire program. The three Chopin numbers followed and the program was concluded with an Octave Study, by Kullak, and the Second Hungarian March, by Liszt. Mr. Adler possesses remarkable technic, power and brilliancy of style, and the entire performance was refreshing.

The Misses Schellschmidt, violinist and harpist, and Adolph Schellschmidt, pianist, entertained for Mr. Adler and his sister, who accompanied him here from Cincinnati. Among those present were Alfred Calzin, the French pianist, who joined the party after his own recital that evening; Carl Beutel, pianist, and Johannes Miersch, violinist, of the Conservatory of Music; Ferdinand Schaefer, violinist; Lula Fisher, soprano; Dr. Zinken, of Lafayette, and Mr. Samson, of New York.

Alfred Calzin, the French pianist, was introduced to an Indianapolis audience under the management of George R. Eckert. Mr. Calzin is a young man whose work shows diligent study and talent. He gave a program that called for endurance, for the majority of the compositions were heavy. The Chopin Polonaise, op. 53, made a most distinct impression, as did an arrangement by Calzin himself of Valse de Concert (d'après Goza Zichy) for left hand alone. The program was concluded with the Liszt Rhapsody, No. 15.

M. L. T.

TO SING IN LONDON AND PARIS

Lilla Ormond Plans Her Annual Visit to Europe

Boston, March 6.—Lilla Ormond, the mezzo-soprano, who is to sing before President Taft at the White House, March 24, has also a number of engagements in New Jersey and New York State this month. Early in April she will sail for Europe, accompanied by her sister, and will locate in an apartment in London which she has taken for the season. She will sing in two concerts during Coronation week, and will sing many times privately in London and in Paris in June. She will also give a public recital in Paris during the season.


Miss Ormond's tour of the South, in February, was one of the most unusual triumphs even for this popular singer. She sang three times at Palm Beach, also at Miami, Orlando and Tampa, Florida and at other places. From the warm, balmy breezes of southern Florida, Miss Ormond went at once to snow-covered, ice-bound Canada, where she sang in Toronto, Quebec and Montreal, at the latter city being re-engaged immediately for an appearance next season with the Montreal Symphony Orchestra. Miss Ormond says it would have amused some of her American friends if they could have heard her sing with great gusto "God Save the King," on Washington's Birthday, in Quebec. While she was in Canada she enjoyed tobogganing and skating in striking contrast to ocean bathing at Palm Beach a few days before. Miss Ormond sang again in New York City last Saturday, this time with the Mozart Club. She has many engagements already booked for next season, and will tour the entire country and Canada as she has done this year.

While Miss Ormond was in Boston last week for her recital in Jordan Hall and to sing in Haverhill, Mass., last Tuesday she went over a new song just dedicated to her, with its composer, John H. Densmore, who is, although a young man, well known for many excellent offerings of vocal music. The song is entitled "April," and is well suited to Miss Ormond's voice.

D. L. L.

Mary Cracroft to Give N. Y. Recital

The well-known English pianist, Mary Cracroft, who is to tour America next season under the direction of E. S. Brown, will give a recital at Mendelssohn Hall on the afternoon of Monday, March 20.



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Give Recital for Iowa New Yorkers

Under the auspices of the Iowa New Yorkers a recital was given on Monday night at the Waldorf-Astoria by Viola Palmer, pianist, Helen Mears, contralto, and Karl Scholing, violinist. The program included a Ballad by Chopin, Scherzo by Mendelssohn, March of the Dwarfs by Grieg, and Rhapsodie 13 by Liszt, played very effectively by Miss Palmer, who displayed a very good touch, excellent technique and produced a splendid tone. Miss Mears, possessor of a charming contralto voice, sang songs by Beethoven, Elgar, the Habanera from "Carmen," and a song by Saint-Saëns. Mr. Scholing, a young and promising violinist, played a sonata by Grieg, a Ballad by Vieuxtemps, and several smaller songs. The program finished with the Berceuse by Godard, sung by Miss Mears, with Miss Palmer at the piano, and Mr. Scholing playing the obbligato.

A fair-sized audience attended and applauded enthusiastically, requesting encores at every number.

Indiana Teachers Plan Convention

INDIANAPOLIS, IND., March 6.—A preliminary meeting of the Indiana Music Teachers' Association was held last Thursday evening at Shelbyville, where the annual convention of the association is to take place late in June.

A recital was given by Mrs. George Raymond Eckert, soprano; Amelia Kroeckel, pianist; Grace Green, contralto, and Johannes Miersch, violinist. All of the officers of the association were present and preparations for the convention were discussed.

The officers of the association are: President, Clark Leaming, Hammond; vice-president, Minnette E. Harlan, Princeton; treasurer, W. Ethelbert Fischer, Peru; secretary, James S. Bergen, Lafayette; chairman executive committee, James M. Black, Washington; chairman public school commission, T. W. Tilson, Connorsville.

Choir of Forty-eight Selected for Cathedral of St. John the Divine

The choir of eighteen men, including several well-known soloists and thirty boys, which will sing at the opening of the new Cathedral of St. John the Divine, New York, on April 19, has been selected, and the anthem and other parts of the service have been arranged by Bishop Greer. Later the choir is to be increased to sixty members. The cost of maintaining it at its present size and not including the cost of the choir school, is expected to exceed \$10,000 a year. The larger choir may advance the cost to \$15,000 a year. Miles Farrow is the choirmaster.

Elsa Ruegger, cellist, and David Baxter, baritone, were featured as soloists at a recent concert of the Detroit String Quartet in Louisville. The quartet numbers were the Mozart quartet in C Major, Tchaikovsky's "Andante Cantabile," a Debussy "Scherzo" and the Borodine Quartet. Mme. Ruegger played Bach's air on the G string, Popper's "Papillon" and an "Abendlied" by Schumann. Mr. Baxter sang songs by Handel, Clay, Wilson and Cruikshank. Josephine McGill, a Louisville artist, was the accompanist.

MME. ALDA GIVES NEW YORK RECITAL

Operatic Soprano Attracts Large Audience Containing Many Musical Celebrities

Before an audience which included some of the best-known figures of the operatic stage and the concert platform Frances Alda, the soprano, made her New York debut as a recitalist on Friday afternoon of last week in Mendelssohn Hall. Her full program was as follows:



Copyr't Dubont.
Frances Alda

"Loreley" (first time), Catalani; "Amarilli, Caccini; "Un bioncin di rosa" (first time), Anon. XVII Century; "Oh, Sleep! Why Dost Thou Leave Me," Handel; "Nymphs and Shepherds," Purcell; "Laue Sommernacht" (first time), Alma Maria Mahler; "Persisches Lied: Ich fühle deinen Odem," Rubinstein; "Er ist's," Schumann; "Wiegenlied" (by request, in English), Humperdinck; "Abendständchen" (first time), Schindler; "Chanson triste," Duparc; "Chantjuif" (first time), Moussorgsky; "Romance," Debussy; "Oh si les fleurs avaient des yeux," Massenet; "Chant venetien," Bemberg; "Dissonance," Borodin; "From the Land of the Sky-Blue Water," Cadman; "Murmuring Zephyrs," Jensen; "The Crystal Spring," English folksong (first time), Anon; "Shepherd, Thy Demeanour Vary," Wilson.

It must be admitted that for pure musical interest the program was not always as well balanced as might have been desired, but the way in which the singer delivered the various numbers gave the audience a pleasure that was most unmistakable. Her tones were refreshingly pure and sweet in quality throughout and in the lighter numbers particularly she proved herself a mistress of graceful expression. It was a rare privilege to hear the Rubinstein "Persian Song," which is one of those things that few singers condescend to edify their audiences with to-day. Humperdinck's "Cradle Song" she sang with much feeling, and was obliged to repeat it. Kurt Schindler's "Abendständchen" is interesting in some respects, but is by no means equal to some of Mr. Schindler's other songs. Moussorgsky's "Chantjuif," a melancholy composition of typical Russian character, was acclaimed with the enthusiasm which its beauty deserved. In the Cadman, Jensen and old English folksong the singer was at her best. Her enunciation leaves something to be desired occasionally, but otherwise she proved completely conversant with the requirements of the concert platform. Kurt Schindler played the accompaniments in faultless style.

After every group of songs the singer was presented with stacks of flowers. Among those who enjoyed the recital were Leo Slézak, Riccardo Martin, Jeanne Jomelli, Kitty Cheatham, Fritz Scheff, Corinne Rider-Kelsey, Claude Cunningham.

Comments of the New York critics:

Mme. Alda was in good voice and her high, ringing notes were especially clear and delightful.—*The Herald*.

The songs in which the singer made the greatest impression were Purcell's "Nymphs and Shepherds," an old anonymous Italian song, "Un bioncin di rosa"; Massenet's "Oh, si les fleurs avaient des yeux"; and Moussorgsky's "Chantjuif," given for the first time in New York. She was also pleasing in a new song by Kurt Schindler, who played her accompaniments most delightfully. Mme. Alda was in excellent voice and sang with discretion. * * * —*The Tribune*.

Within the natural scope of her powers she obtains invariably artistic results and her interpretations are always governed by musical intelligence and good taste.—*The Press*.

Spiering Leads Philharmonic in Washington Concert

WASHINGTON, D. C., March 6.—Owing to illness, Gustav Mahler could not conduct the concert of the New York Philharmonic Orchestra in this city Tuesday, but his place was ably filled by the concert master, Theodore Spiering. Another rearrangement of the program was also necessary in the omission of the Bach Suite, in which Mr. Mahler was to have played the harpsichord. This is promised now for the March concert. Ernest Hutcheson, pianist, made his appearance on this occasion, playing the MacDowell Concerto in D Minor, which was most exquisitely rendered. The applause was genuine and prolonged. The symphony of the occasion was the Beethoven Sixth "Pastoral," which was given in the usual finished manner of this organization. W. H.

The New Theater's Opportunity

[Roderic C. Penfield in New York Evening Mail.]

If the owners of the New Theater still wish to do something to foster native talent in dramatic art, let them devote the splendid house, and its magnificent equipment, wholly to the production of opera by authors and composers who are American citizens. Let the operas be sung in our own language by men and women of our own country. Let the operas be produced and directed by Americans, the scenery painted here, the costumes made here—in short, let the New Theater carry on its mission of fostering American talent, not only in the encouragement of drama, but in that higher form of the art where it is combined with music—the opera.

Vocal Quartet, Pianist and Violinist Entertain at Women's Cosmopolitan Club

Frank Damrosch, director of the Institute of Musical Art, conducted a musicale at the Woman's Cosmopolitan Club of New York on February 25. A program of unusual interest was given, a feature being the quartet composed of Ellen Learned, Edith Chapman Gould, William Wheeler and E. A. Jahn. They sang with much success Brahms's "O Schöne Nacht," "Abendlied" and "Warum." The program also contained Chopin's Nocturne in B Major, Liszt's Rhapsodie No. 12, and the Toccata and Fugue in D Minor, by Bach-Tausig, which were well played by Arthur Loesser, a pupil of Sigismond Stojowski. Constance De Clyver Edson, violinist, contributed the Variations sur une Gavotte de Corelli by H. Leonard and Introduction et Rondo Capriccioso by Saint-Saëns.

"REQUEST" PROGRAM BY PHILHARMONIC

Concert Led by Spiering Demonstrates Wisdom of Consulting Public Tastes

Gustav Mahler was still too ill to resume his duties last Sunday afternoon, so the Philharmonic concert at Carnegie Hall was conducted by Theodore Spiering, who had already given eloquent proof of his abilities as director the week before. The program was made up exclusively of "requests," and proved one of the most delightful of the entire season. It contained Mendelssohn's "Hebrides" overture, Dvorák's "New World" symphony, Grieg's first "Peer Gynt" suite and Wagner's "Ride of the Valkyries," prelude and finale from "Tristan" and the "Flying Dutchman" overture. Apparently it is a good idea occasionally to give the public a hand in the arrangement of programs, and conductors would do well to take note of its likes somewhat more than they usually do.

It was a pleasure to hear the Mendelssohn overture once more. Mr. Spiering interpreted it with fine breadth, particularly in those passages depicting the heaven and surge of the ground swell. But better still was his reading of the Dvorák symphony, into which he threw himself with ardor, bringing forth eloquently the passion, fire and poetic tenderness inherent in the marvelous work. Perhaps he took the heavenly largo at too swift a pace, but that is a common failing. The first movement was inspiring, and the last, with its thrilling dissonances, was a treat long to be remembered. At the close of the work, the applause was so insistent that Mr. Spiering made the players rise to acknowledge it.

Quite as much enthusiasm greeted the immortal Grieg suite. Both "Morning" and "Asa's Death" were well done, but it was the last two numbers of it that appeared to give particular pleasure. The audience tried its best to get a repetition of the enchanting "Anitra's Dance," done by the orchestra with bewitching delicacy and grace, and also of the wild and exciting "Hall of the Mountain King." It may be thought in some quarters that this music is becoming hackneyed. So long as it is played as it was last Sunday it will always seem as fresh as though the ink were scarcely dry upon it. But let us hope that the Philharmonic will let us hear some of the other music that Grieg composed for Ibsen's drama and that is not included in this first suite.

The Wagner numbers formed a fitting climax to the afternoon and Mr. Spiering's interpretation of the "Flying Dutchman" overture was as effective as Mahler's—which is saying a great deal.

It is stated that the number of musical critics who attended the first performance of Strauss's new opera, "Rosenkavalier," in Dresden, was 137.

WHEN THE MUSICIAN "KNOCKS"

By ARTHUR L. JUDSON

THE quaint philosophy of David Harum, the up-State banker, who even if he was mythical, at least deserved a longer popularity, was largely based on this axiomatic observation: "There's as much human nature in some folks as there is in others." David Harum, in a long career as a country banker, had come in contact with all sorts and conditions of people, and the experience, instead of souring him, had only mellowed his early opinions until a kindly tolerance of people as he found them, not as he would have them, became the ruling power of his life. As an indication of the beneficence of an all-wise Providence it may be further stated that this philosophy still remained dominant after a long career, of which the spare time was devoted to trading horses.

I have always admired David Harum and his attitude toward life, and I have often felt that if a man could trade horses with an almost absolute certainty of being done, at least once in a while, and maintain his mental attitude at such a height, there was no experience in life that could sour him. I even felt that this man could have met some of the musical problems I have had to meet and still retain his good-humored stand, but I heard of a case the other day that I am absolutely certain would have given even this saint-on-earth a severe shock.

I must say, as a preface, that my experiences in business matters with musicians have not been unpleasant. I have had my

troubles (plenty of them), but I have found that, in the main, the musician is just an average man with the average man's good and bad qualities. Perhaps he is a trifle more irascible, a little more prone to irritation over small things, but fundamentally he has an abundant supply of the "milk of human kindness." To the credit of the musician as a class I must confess that until this time I have not met one that I felt would take an unfair advantage of a fellow musician. I know that there is a popular superstition that musicians are a jealous and backbiting lot of people, but I can recall, as I look back over my experiences, many kindly and courteous acts from one musician to another. But the following incident is not of that class:

Marcus Kellerman, a young basso of ability, of high artistic ideals and a heaven-sent voice, was recently engaged to sing *Caractacus* with Jules Jordan's choral society in Providence. Some days after the engagement was made Mr. Kellerman's manager received a letter from Mr. Jordan in which he stated that he had received from a singer in whom he had much confidence a letter stating that Mr. Kellerman was absolutely unsuited, as a musician and a singer, for the part for which he had been engaged. In answer to a letter from Mr. Kellerman's manager, Mr. Jordan wrote:

"I am sorry to trouble you again, but I have received another disquieting letter about Mr. Kellerman. This is from a

friend of mine who for a long time has been interested in me and in my concerts, often coming from a distance to hear them. I had such a miserable experience at one time when we gave a work and engaged a singer, * * * who proved to be so incompetent that he actually ruined the performance, and I do not want to go through that again."

In this letter Mr. Jordan enclosed a portion of a letter, evidently sent to him concerning Mr. Kellerman. This read as follows: "I am very sorry that you are not to have a good baritone for the title rôle in this work, for, like the rôle of *Elijah*, everything depends upon the *Caractacus*. It is my opinion that the man you have engaged for the part is entirely incompetent from every standpoint, especially vocally. Even De Gogorza admitted that he could not sing the part of *Caractacus*, and if he cannot sing it what can you hope for from the man you have engaged?"

As a result of this Mr. Kellerman went to the extra expense of going to Providence a day or so in advance for extra rehearsals and demonstrated to Mr. Jordan that he was, in every way, satisfactory. Furthermore, he was put to the trouble of getting opinions from several musicians of standing as to his ability to sing the rôle.

The concert was given and Mr. Kellerman "cleaned up," as the saying is among musicians. As a result Mr. Jordan wrote to his manager as follows: "All that talk and fuss about Mr. Kellerman was worse than foolish. He is all right and we were all delighted with him and his work. I shall see to it that those detractors of his hear from me in no uncertain tones. His voice is fine, he is a good musician and a good artist and I am sorry that he had to

labor under such an accusation. * * * I never said a word to any of our people about the matter and I am glad that I did not. He has made his success like any other artist and they need never know anything about it. * * * The concert, taken as a whole, was one of the very best we ever gave and is so acknowledged by everybody."

This would have been an unimportant matter had it not been that the letters attacking Mr. Kellerman were written by a singer who was desirous of getting the engagement for another baritone. Though these matters are supposedly kept quiet it is inevitable that other musicians should hear of them, and for this reason I write this article. Personally I doubt whether the singer who wrote about Mr. Kellerman had ever heard him, and so added to the sin of unjustly attacking a fellow artist the stigma of doing it from a vicious motive and without adequate knowledge. Fortunately this spirit is a rare one among real artists. Instead of harming Mr. Kellerman, both he and Mr. Jordan emerged from the ordeal with flying colors.

And what is the choral director to do who receives such communications? Many of them are forced to engage artists without hearing them and solely on the recommendations of their managers. When, therefore, letters like these are received the attitude of the director cannot but be influenced in a degree. Fortunately, the directors of this country are an independent lot of men and, as has been shown, have the courage of their convictions. All honor, then, to Mr. Jordan, as well as Mr. Kellerman, and may both continue to give concerts that are the "best they have ever given."

FRANCK SYMPHONY AGAIN PERFORMED

Another Concert of Modern French
Music Given by the New
York Orchestra

Another program of French music was advanced on Sunday afternoon by the New York Symphony Orchestra, under Walter Damrosch, at the New Theater. On this occasion the César Franck Symphony in D Minor was the principal offering, and the soloists were enlisted from the ranks of the orchestra, Paul Kefer, 'cellist, and George Barrère, flutist, officiating. The program follows:

Symphony in D Minor, César Franck (1, Lento; 2, Allegretto; 3, Allegro non troppo); "Lied," for violoncello, D'Indy; "L'Après-midi d'un Faune," Debussy; Cantabile and Presto, for flute, Enesco; "Harlequin," Lalo and "Joyeuse Marche," Chabrier.

The Franck symphony is by no means unfamiliar to New Yorkers. It was accepted interestedly by the audience, a fact which shows that great changes have taken place in the adjustment of musical standards in the past decade. We are told that when this work was first given, in 1889, at the Conservatoire in Paris, "the subscribers could make neither head nor tail of it, and the musical authorities were in much the same position." To-day it takes its place among symphonic literature as a perfectly lucid, beautifully expressed document. In the development of the themes the composer shows not only the superiority of his craftsmanship, but displays in full magnitude the depth of his imaginative resources. There is a wealth of harmony and a certain continuity of thought throughout that give this work especial distinction.

It was good to hear the Debussy number again. To many this forest idyll is the best thing the modern Frenchman has done. Like the symphony, it received a carefully prepared and interesting reading. In both the Chabrier and Lalo numbers the symphony men were shown in their finest fettle.

Paul Kefer played the D'Indy "Lied" sympathetically. His tone is of beautiful quality, and his interpretation gave evidence of a careful search into the innermost thoughts of the simple but effective composition.

Mr. Barrère again demonstrated that as a performer on the flute he has no equal in this country to-day. He is one of the very few men who have the ability to place this instrument on a standard high enough to attract the interest of serious music-lovers in it as a solo instrument. Enesco, whose symphony was played at a previous concert in this series, has written this cantabile and presto in purely idiomatic terms. It was well worth hearing as Mr. Barrère played it. Mr. Damrosch's accompaniment, at the piano, verified the oft-repeated statement that had he not become a conductor he would be known as one of our leading pianists.

ANOTHER PLEA FOR ENGLISH

Fraternal Association of Musicians Holds
a Symposium

The regular meeting of the Fraternal Association of Musicians was held last Tuesday at the Hotel Gerard. The dinner preceding the meeting was attended by many prominent teachers and professionals. Walter Bogert presided and the subject for discussion at the meeting was "English Diction and Song." Mrs. Fanny Edgar Thomas was heard in a somewhat lengthy exposé of the importance of singing in English, our mother tongue. Mrs. Adele Laeis Baldwin brought out some very valuable points in giving her definition of the word "diction" and in pointing to some defects in English speech and pronunciation. She concluded with an ardent appeal to become as proud of our language as the German is of his *Muttersprache* and the Frenchman of his *Tricolore*, deploring the manifest indifference of Americans in this respect.

The hit of the evening was undoubtedly made by H. Gaines Hawn, the well-known teacher of elocution, who evidently believes in "speaking from the shoulder." His clear, precise, common sense arguments were accepted with great enthusiasm.

W. W. Shaw's Pupil Wins Favor

PHILADELPHIA, Pa., March 6.—Noah H. Swayne, basso and pupil of W. W. Shaw, won an unqualified success at his recent appearance with the Philadelphia Orchestra. He was heard in Lulli's "Bois Epaïs,"

Schubert's "Wanderer" and "King Charles" by Maud White. Mr. Swayne's voice is of superb quality and he handles it with the utmost skill, refinement and artistry. A large audience applauded him most heartily. Mr. Swayne, who is, incidentally, the president of the People's Choral Union of Philadelphia, will give a recital at the Parish House of the Church of the Incarnation, Philadelphia, on March 16, when he will interpret a long and exacting program of songs in three languages ranging from Handel and Lulli down to the modern American writers.

CHICAGO IMPRESSED BY MISS HATTSTAEDT

Daughter of American Conservatory's
Head Shows Talent as Singer
at Ruth Ray's Concert

CHICAGO, March 6.—Louise Hattstaedt, the comely and accomplished daughter of John J. Hattstaedt, head of the American Conservatory of Music (where she is now teaching), although she is still in her teens, made her first appearance here last week in concert and impressed at once as a cantatrice of unusual accomplishment blessed with temperament that adds so much to the possession of a public personage.

When abroad last Summer with her father and mother Miss Hattstaedt sang before a number of grand opera singers, all of whom commended her technique and her voice.

On the return trip home, on the steamer *Noordam*, she appeared as the stellar feature of the concert given at the Seaman's Benefit performance, which encouraged her father and mother to allow her to appear here. She has studied vocal art with Karleton Hackett and dramatic art with Hart Conway. Her appearance last week as the vocalist in the violin recital with Ruth Ray impressed a large and critical audience with her capabilities and winsomeness. C. E. N.



Louise Hattstaedt

SCHUBERT'S "UNFINISHED"

This and "Children of Bethlehem" Heard
at New Theater Concert

At the sixth Friday afternoon subscription concert at the New Theatre the New York Symphony Orchestra, Walter Damrosch, director, presented the Schubert Unfinished Symphony and Mr. Damrosch's version of Gabriel Pierné's "Children of Bethlehem."

The Unfinished Symphony was given an excellent performance by this organization. Not during the present season has the orchestra played with such evident sympathy and sense of correct tonal balance. The Schubert symphony is in every essential a charming work, and the orchestra had an evident appreciation of this fact.

In the performance of the "Children of Bethlehem" Mr. Damrosch again failed to demonstrate any particular reason why this work, which is a most successful cantata, should be staged. There is very little action and certainly no dramatic demand for scenery and stage characters—in fact, it probably detracts very much from the musical effect of the work to use scenery and costumes in its presentation.

Mme. Theresa Rihm's Success in Brooklyn Concerts

Mme. Theresa Rihm was the assisting artist at the Brooklyn recital given by Edward G. Weiss, a pianist. On this occasion she sang a group of five songs by Xaver Scharwenka, with the composer at the piano. Mme. Rihm was in excellent voice and her singing won hearty applause.

Mr. Weiss, who is a pupil of Mr. Rihm, is a young artist whose future career will be watched with much interest.

Mme. Rihm also assisted the Philharmonic Trio in the fourth of its series of six chamber music concerts at the Academy of Music. She sang a group of five songs by Parker, Scarlatti, Wolf, Schubert and Schoenfeld.

Mme. Rihm's work is always conscientious and perhaps the best feature of it is her fidelity to the text and to the composer's ideas. Her singing on this occasion was evidently most pleasing to the audience and she shared with the Trio in the cordial reception which was given.

A WEEK OF CONCERTS IN BOSTON

Two Novelties at Symphony Hall—Busoni Astounds by His Pianistic Feats—A Program of French Music and Others

BOSTON, March 6.—At the Symphony concerts of the week two novelties were performed, the first an "Overture to a Gascon Comedy," by Richard Mandl, a Moravian composer little known, even in Europe, and Sibelius's "Swan of Tuonela." Mme. Kirkby-Lunn was the soloist, singing Elgar's "Sabbath at Sea," "Where Corals Lie" and the aria "Divinités du Styx" of Gluck. Berlioz's *Childe Harold* Symphony and Weber's "Euryanthe" overture completed the program.

Mme. Kirkby-Lunn, a typical English contralto of good standing, sang the more or less insufferable music of Elgar with relish, with gusto, and she was authoritative in the air of Gluck. The Berlioz symphony was given a very vivid performance, perhaps the best performance which the work has had in years in this city. The overture of Mandl is supposed to be written with thoughts of various Gascon heroes, such as d'Artagnan, Porthos and their near relative, Tartarin of Tarascon. The composer puts out all his musical leaves on his very first branch, the opening theme. Then a gay, swaggering air jumps out like a jack-in-the-box. There are two other themes, the first of a songful and sensuous character, the second of a scherzo-like nature, but neither of these themes has distinction, and the overture is badly hung together. Sibelius's *Swan* floats heavily and owns allegiance to the birds of other lands than Finland. The work is an early effort, before the composer became himself. It is well written, but it has not individuality and, in fact, becomes rather dull before the end arrives.

Busoni, pianist extraordinary, played to a gaping audience in Jordan Hall on the afternoon of Tuesday, February 28. His program consisted of Chopin and Liszt. The hall was packed. People stared and did not know whether to believe their eyes or their ears, for it seemed impossible to credit the evidence of both! The man sat at a piano for nearly two hours and did stunts to make the heart quake. He took Chopin's music to pieces and then put it together to suit his own ideas. He only played four of the Liszt Etudes in transcendental execution, instead of six, as was originally his intention, and then merely added the two legends and the "Don Juan" Fantasia. Oh, it was nothing at all. Whenever it came to itself the audience applauded.

Heinrich Gebhard was officiating pianist when the Carolyn Belcher string quartet played in Steinert Hall on Thursday evening, the 2d. There was a cordial audience of good size. The program offered the Bazzini Quartet in C Major, op. 79, Dvůrák's Quartet in A Flat, op. 105, the Brahms Quintet in F Minor, in the arrangement for strings and piano. The concert was more than ordinarily enjoyable, because the members of the quartet, Carolyn Belcher, Anna Eichhorn, Sara Corbett, Charlot White, are not only serious, but enthusiastic young musicians, and in Mr. Gebhard they had the most able assistance. The music was played thoughtfully, with euphony and mutual understanding, and with a freshness which was communicative.

Those whom Mr. Busoni had left their senses on Tuesday afternoon went over from the recital hall to the opera house, where André Caplet was giving a program of French music by various modern masters, with the assistance of the Opera orchestra. The program commenced with the savage prelude and the two singular interludes from Lapaua's "Habañera," included some of the most exquisite music written to-day—selections from the incidental music to "Pelléas et Mélisande," which Fauré wrote for Mrs. Patrick Campbell, and Debussy's "Children's Corner," orchestrated by Mr. Caplet. There was a large and delighted audience of stockholders and other invited guests. Mr. Caplet is a master in the mixing of timbres, and he has evidently an exceptional knowledge of the woodwind division of the orchestra. The last

number of Debussy's little suite, "The Golliwogs' Cakewalk," had certainly a witty twist in itself, but Mr. Caplet's arrangement is without exception one of the cleverest skits that I ever heard. It was played "con amore" and then repeated by mutual demand.

The MacDowell Club Orchestra, conducted by Frederick Mahn, and the chorus of the Thursday Morning Club gave an interesting concert for the benefit of the new South End Music School in Jordan Hall on the evening of the 1st. The orchestra played a Ballet Egyptian of Luigini. The chorus sang part-songs of Heilmann and Fauré. Alice MacDowell played piano pieces by Stcherbatsch and Strauss-Tausig. Mr. Charles Bennet, baritone, sang songs by Harty, Parker, Ryan, Higgins, in a pleasing and informal manner. The Musical Art Club Chorus and the MacDowell Club Orchestra performed Saint-Saëns's "La Nuit," op. 114. They were assisted by Mrs. Marie Sundelius, soprano; Arthur Brooke, flutist, and Mr. Mahn conducted. Other artists who assisted at this concert were Mrs. George Pulsifer, soprano; Chalmers Clifton, conductor; Edith Currie, accompanist. The concert was very much appreciated by the audience which filled the hall, and the program contained this note: "The South End Music School opened on November 1, 1910, with thirty-seven pupils for piano, violin and voice instruction. Since then the number of pupils has trebled and there is a waiting list in every branch. The school offers already three classes in Solfeggio, a chorus and a class in musical history, also monthly recitals and evening concerts for the pupils. There are many applications for work in other branches of music, which cannot be fulfilled as yet, and the growth and future success of the school depend on the help of the public." This school has been started in the South End for the purpose of forwarding musical development there. The pupils are charged a nominal price for their lessons, to defray the costs of the building, and some of the best teachers in the city, including such men as C. Lenon, of the Boston Symphony Orchestra and the New Conservatory of Music, contribute their services free of charge.

On Monday afternoon, the 27th, Marie von Unschuld, pianist, played for the second time in Boston. Her program included the Schumann G Minor Sonata, which was given a musicianly performance; five preludes of Heller which should be oftener heard, "The Question," "A la Teniers," "Little Serenade," "The Bells," "Pen Sketch"; the Liszt Rhapsody No. 2; Poldini's "Waltz, or What You Like," music of Schubert arranged by Heller and Liszt; Paderewski's "Cracovienne Fantastique." Mme. von Unschuld was heard at her best in the sonata of Schumann and the studies of Heller, little gems of poetic thought. Being in the vein, in these pieces Mme. von Unschuld played with tonal charm and poetic suggestion. She exhibited plentiful bravura in the piece of Liszt. The audience was appreciative, and the music of Paderewski brought an exhilarating conclusion to the recital.

Mischa Elman displayed his prowess to much advantage on Saturday afternoon, the 4th, in Symphony Hall. He was assisted by Percy Kahn, an unusually efficient pianist. He played Mozart's Sonata in B Flat, for violin and piano; the Paganini D Major Concerto, the Tartini "Devil's Trill" Sonata, and various transcriptions of old music by modern virtuosi, including himself. Mr. Elman differentiated thoughtfully and admirably between the old music in archaic style and the more modern compositions on the program. He was in excellent technical condition and his interpretations were characterized by restraint and maturity. The audience did not fill the hall, but it was demonstrative, and there were a number of the fairer division of humanity who went back of the stage after the performance to further adore and delight a young virtuoso. O. D.

Harry M. Gilbert's Activities as David Bispham's Accompanist

Harry M. Gilbert, the accompanist for David Bispham, has returned to New York after a two weeks' concert tour, having covered almost 4,000 miles in the West and in the South. Among the cities in which he appeared with Mr. Bispham were Tampa, Fla.; Jacksonville, Fla.; Charlotte, N. C.; Greenville, S. C.; Raleigh, N. C., and several other important cities.

After the Greenville concert Mr. Gilbert returned to New York in time to play his two church services and left again the same evening after having heard a number of candidates for his choir.

Throughout the tour Mr. Gilbert, who is a pianist of ability as a soloist in addition to his talents as an accompanist, received excellent notices in the cities in which he played. Beginning March 7 he left on tour with Bessie Abbott and David Bispham. He will also appear on this tour as soloist.

Hertz and Jörn in Auto Collision

Alfred Hertz, the conductor, and Carl Jörn, tenor, of the Metropolitan Opera Company, were badly shaken up, though unhurt, when an automobile in which they were riding along Broadway on Monday collided with a laundry wagon.

PHILADELPHIA "POP" OF LOCAL INTEREST

Henry Albert Lang's "Fantastic Dances" Played by the Pohlig Orchestra

PHILADELPHIA, March 6.—At the tenth of its series of twelve every-other-Wednesday-evening popular concerts last week the Philadelphia Orchestra had a large audience to listen to a program which again proved that Mr. Pohlig is an adept at making up the assortment of selections such as the patrons of the "pop" events are likely to enjoy. In the first place he started off with the "Fra Diavolo" overture, which, although it may sound "thin" and unprofitable to those who dote on Wagner and Strauss, most of us, in our hearts, really like to hear, and for the wind-up came the grand old "William Tell" overture, which, candidly, it was a real treat to listen to once more—especially as played by Mr. Pohlig and his men, with splendid tonal quality and dashing spirit. In between these two frankly "popular" numbers was placed, as No. 2 on the program, a group of songs by Noah H. Swayne, 2d, basso (not "second bass," please), a suite of "Fantastic Dances" by Henry Albert Lang, a local musician, with the composer as conductor; the Polonaise from "Mignon," sung by Elsie North, one of our own sopranos, and the Meditation from "Thais," with the obligato exquisitely played by Thaddeus Rich, the talented little concertmeister, whose violin sounded quite seraphic. Of course, this was repeated. Like the "Cavalleria" Intermezzo, that "Thais" Meditation seldom escapes the onslaught of the encore lovers.

Interest in the program naturally centered in Mr. Lang's composition, but it lagged somewhat after a part of the work had been played. There is not much that is "Fantastic" about these "Dances," compared to what we have in music nowadays to answer to that term, nor do they offer very much in the way of inventive skill or ingenuity of treatment. There is something of rhythmic sway, gleams of melodious movement, and a touch now and then of the charm that is supposed to permeate real dance music, but these qualities do not prevail, and as a whole the composition seems not far above the conventional and the commonplace. It is in four movements—Mazurka Fantastic, March des Géants, Dance Suisse and Fête Champêtre—the Swiss dance being the best. Mr. Lang, as already mentioned, did the conducting himself, which was not to the advantage of his composition, as he showed little aptitude for the work, being anything but emotional or inspiring. He was warmly applauded, however, and had several big bouquets handed up to him. Mr. Lang, by the way, is one of the prize winners in the composition contest of the National Federation of Music, which is to meet here the last of this month, his successful entry being in the chamber music class.

Both of the soloists of the program were well received. Mr. Swayne, who is one of our popular basses, with a voice not especially sonorous, but noticeably sympathetic and of remarkable good high tones—the range and quality being that of a baritone—sang a group of songs by Lully, Schubert and Maud White, and as an encore Henry's "Invictus," which showed him to excellent advantage. Miss North's selection was the Polonaise from "Mignon," the florid measures of which she executed very well, her voice being a flexible soprano of clear, rather "white" quality, well suited to coloratura arias. Miss North was quite at home in the "Mignon" number, as she sang the part in which it occurs in the Philadelphia Operatic Society's production of Thomas's opera last season. That she was encored goes without saying, her called-back selection being the Arditi waltz song, "Se Saran Rose," which she tra-la-la'd very nicely.

Bispham Star of Regular Concert

The orchestra's regular program of the week, for the Friday afternoon and Saturday evening concerts, was made especially attractive by the appearance of David Bispham, as soloist, and the playing of Tchaikowsky's B Minor Symphony, No. 6, the "Pathétique." Mr. Bispham is one of the vocal luminaries who never fail to gather the admirers in, here in his native city, and the Academy of Music held a houseful audience on Friday afternoon and another big audience on Saturday evening. Although he was not particularly happy in his program selection, the aria, "Die Frist ist um," from Wagner's "Flying Dutch-

man," the baritone was in excellent voice and sang with his renowned sonority and richness of tone and artistic skill. Unlike Mr. Fiedler of the Boston Symphony, our orchestra conductor, Mr. Pohlig, decided some time ago that it was wiser to permit the coveted encores than to seek to hold out against the clamorous demands for them, so there was no difficulty in getting Mr. Bispham to sing something else, which he obligingly did—the "Evening Star" number from "Tannhäuser," which was exquisitely done and much appreciated, though some in the audience would have preferred one of the simpler songs which he sings so well. The "Pathétique" was superbly played, in a manner to delight the enthusiasts who dote on its tearful sway, Mr. Pohlig, while there seems to be other music that he would rather conduct, being in entire sympathy with the wonderful composition and realizing all its sympathy and poetic charm. A new "sea piece"—Max Schillings's "Sea Morning," a symphonic fantasy—proved worth hearing, and the program closed with the melodious overture to Smetana's opera, "The Bartered Bride." A. L. T.

HINSHAW SINGS FOR WOMEN'S PHILHARMONIC

Mme. Beatrice Goldie Conducts Chorus and Other Artists Help to Make Concert Noteworthy



Beatrice Goldie, Conductor of the Women's Philharmonic Chorus of New York

A concert was given by the Women's Philharmonic Society in the chapter room at Carnegie Hall on the evening of March 4. The program was arranged by Beatrice Goldie, the vocal instructor and conductor of the Women's Philharmonic Society chorus. The assisting artists of the evening were Adele Laeis Baldwin, contralto; Maria Cuellar, the Spanish pianist; William Hinshaw, the baritone of the Metropolitan, and the von Ende violin choir. The violin choir contributed the overture to the "Merry Wives of Windsor," by Nicolai, and Reissiger's "Die Felsenmühle" with all the artistic finish for which it has long been famous. Mr. Hinshaw sang *Figaro's* aria from the "Barber of Seville" with splendid vocal effect and humorous expression. As an encore he sang "That Pretty Creature," Mme. Baldwin sang the aria from Tchaikowsky's "Jeanne d'Arc" with much temperamental fervor and richness of tone quality. Maria Cuellar played a Chopin nocturne, Mendelssohn's "Rondo 'Capriccioso'" and Granada's "Spanish Dance," disclosing remarkable technical abilities and poetic insight. She was received with hearty expressions of enthusiasm. As for the Philharmonic chorus under Mme. Goldie, it sang with a notable tone quality, beauty of phrasing and precision. Mme. Goldie kept the singers under admirable control. Her abilities as a conductor are matched only by her talents as a singer and vocal instructor.

Mme. Olitzka Engaged by Dippel for International Song Recital

CHICAGO, March 6.—Mme. Rosa Olitzka, contralto, who has had such a success at the International Song Recitals in this city, has been engaged by Mr. Dippel to appear in another one of these recitals at the Chicago Auditorium on March 19.

The American Guild of Organists gave their twentieth public recital in Adams Memorial Church, New York, on March 6. The program, devoted exclusively to compositions by members of the Guild, was played by T. Scott Burnham.

OLD OPERA FAVORITES IN PHILA.

"Natoma" Sandwiched Between "Cavalleria Rusticana," "Pagliacci" and "Il Trovatore"

PHILADELPHIA, March 6.—A week with nothing more eventful than the second performance of "Natoma," on Friday night, came to a close at the Metropolitan Opera House last Saturday evening with another presentation of the perennial double bill, "Cavalleria Rusticana" and "Pagliacci," which attracted a good-sized popular-price audience.

In the former Mme. Korolowicz gave an impassioned portrayal of *Santuzza*, a part to which she is admirably suited both in voice and temperament, while Emilio Venturini made a good impression as *Turridu*. Armand Crabbe was the *Alfio*, and Tina di Angelo a very pretty *Lola*. In "Pagliacci" there was a new *Canio* in the person of Luigi Samolli, the Russian tenor, who made a distinct success, having a voice of beautiful quality, especially good in the upper part and singing with fluency and ease. Dinh Gilly, from the New York company, at short notice sang the part of *Tonio*, rousing the usual enthusiasm with his spirited and sympathetic delivery of the prologue, and Wilhelm Beck, as *Silvio* and Venturini as *Beppe* also were in the cast, with Marguerite Sylva as a charming and vocally satisfying *Nedda*.

The week began with the old standby, "Il Trovatore," which was given with a great deal of spirit on Monday evening. Mme. Korolowicz finds scope for her most effective work as a dramatic soprano in the rôle of *Leonora*, and Zerola's *Manrico* is decidedly one of his best parts, his singing of "Di Quella Pira," in which at the end he flings out the high C's with astounding liberality and thrilling power, never failing to bring down the house. Also of fine dramatic power is Eleanor de Cisneros's interpretation of *Azucena*, and Galleffi made his second appearance, singing the *Count di Luna* music superbly and looking the part of the dashing gallant, though he did not repeat the sensation he had made with his singing of the "Pagliacci" prologue, probably because he had no real opportunity to do so. He empha-

sized that he is a good actor and a superb baritone, however, and we hope to hear him yet again and often. The repetition of "Natoma," on Friday evening, drew, as expected, another large audience, though the crowd was not so great as at the first presentation of the Victor Herbert opera on the previous Saturday night. It was noticeable that many persons were there for the second time, and truthfully may it be chronicled that the opera—that is, the music—improves on second hearing and that the prospects that it may take its place among the "permanents" is brighter even than was at first anticipated. There has not yet been time to fix over the weak spots in the libretto, if such a task is possible of achievement, and the story and its development still fail to convince, though, to be sure, opera at its best has too many incongruities, even the most "modern," to be entirely convincing. However, the main point is that Victor Herbert's music retains its charm and its potency upon a rehearing, and while it is not up to the height he himself probably hopes in time to reach, it has in it much that even the most critical cannot but praise with sincerity. Mr. Herbert was again present on Friday evening and was given another ovation, and Miss Garden, Miss Grenville, Mr. McCormack, Mr. Sammarco, Mr. Preisch, Mr. Dufranne and Mr. Huberdeau all repeated their former success, several of them, in fact, showing considerable improvement over their interpretations of the first performance, the nervousness of a *première* having apparently worn off. Mr. Campanini conducted once more with the zeal and inspirational spirit that has done so much to make the production the success that it seems to be. But Miss Garden, in spite of her success as the Indian girl heroine of "Natoma," doesn't like either the opera or her part. At least, this is what she is said to have replied to some one who asked her the other day what she thought of it all: "I don't like it. I don't see why I have to kill a nice man who is perfectly harmless, and the make-up is awful, and the libretto worse than awful." So much for Mary and her opinion—which may be taken for what it is worth. We all like Mary, anyhow. ARTHUR L. TURBS.

THE TOLLEFSEN TRIO

Chamber Music Organization Kept Busy with Concert Engagements

Carl H. Tollefsen, violinist, Augusta Schnabel-Tollefsen, pianist, and the Tollefsen Trio have, in the past two weeks appeared at several concerts. On February 17 the Trio, with Mme. Hissem de Moss, appeared before the Brooklyn Teachers' Association. The ensemble numbers, consisting of the Godard Trio and the great Tchaikowsky Trio, were received with much enthusiasm and the applause after the last named number was so prolonged as to give the players three recalls. Mr. Tollefsen, as soloist, played a new Romance by Henius and the Wieniawski Polonaise Brillante, No. 2. These were so well done that he was recalled many times and was finally compelled to add Saint-Saëns's "Swan" as an encore.

On February 20 the Trio, with the individual members as soloists, played in Stamford, Conn. After the Arensky Trio there were four recalls and the violin and piano suite by Schuett brought an encore, a movement from a Suite by Halvorsen. Mme. Tollefsen, who is a brilliant pianist, also won several recalls and an encore after her performance of the "Lark," Glinka-Balakirew and the MacDowell "Witches' Dance."

At the second annual concert of St. Matthew's Church in Brooklyn, on February 28, Mr. Tollefsen was the soloist.

Philharmonic Concert and Violin Recital

With Concertmaster Spiering again acting as conductor in the continued illness of Mr. Mahler, the Philharmonic Orchestra played an attractive program at Carnegie Hall, New York, March 7. George Hamlin, the tenor, scored a marked success as soloist, particularly in three songs by Strauss. This concert, as well as the annual violin recital of Maximilian Pilzer, given on the same evening in Mendelssohn Hall, will be reviewed at length in MUSICAL AMERICA next week.

BUSONI IN MONTREAL

Pianist in a Liszt Program—Lilla Ormond Appears with Orchestra

MONTREAL, March 6.—Chief among recent concerts here was the return visit of Busoni, who played at the Windsor Hall under the management of C. O. Lamontagne, Mr. Hanson's representative in Montreal. There were a capacity audience and immense enthusiasm. The program was almost entirely Liszt, and some regrets were expressed that the pianist did not repeat one or two of the Chopin numbers with which he made such an extraordinary impression two years ago. Among artists who appeal purely by their musical qualities Busoni is certainly the leading pianist in public favor in Montreal to-day.

The Montreal Symphony concerts, under the restored leadership of Mr. Goulet, have been very uneventful, but an exception is to be noted in the hit made by the mezzo-soprano soloist, Lilla Ormond, who was so favorably received at the fifth concert that she was at once re-engaged for the final matinee next week. She has a very rich and pleasing voice and great intelligence and all the critics were most eulogistic. It was Miss Ormond's first appearance here and she came quite unheralded.

Mischa Elman played to a packed house at Windsor Hall under management of Mr. Ruben and Mrs. Lawrence, and was generally voted the greatest violinist heard here since Ysaye's last visit.

New Laurels for Beatrice McCue

Beatrice McCue, contralto, sang before the Pleiades Club on the evening of February 26. She was enthusiastically applauded and responded to a number of encores. On February 27 she sang in Hackensack, N. J., with the Orpheus Club, contributing songs by Schubert, Schumann, Goetz and Spross in addition to several extras. She was highly complimented upon the beautiful quality of her voice, the finish of her artistry and the clarity of her German enunciation.

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The piano pupils of Walter G. Charnburg gave a recital at his Baltimore studio last Saturday afternoon. There were fifteen participants.

The board of directors of the Springfield (Mass.) Festival Association has decided to hold a festival this year in May as usual. It will be the ninth held by the association.

The annual appearance of the Kneisel Quartet in Milwaukee brought out only a "fair" house, although the quartet is regarded there as one of America's greatest chamber music organizations.

An inaugural organ recital was given by William John Hall at the Fourth Christian Science Church, St. Louis, on February 6. Compositions by Hesse, Hall, Lemare, Wagner, Root, Schubert and Dubois made up the program.

Jakoff Bartman, pupil of Wilhelm Heinrich, of Boston, was introduced to a Providence audience in an operatic song recital February 27 and disclosed a high and strong tenor voice in a program of Italian and English selections.

At the third annual members' concert of the Arion Club, of Providence, of which Dr. Jules Jordan is director, a program of organ, violin and vocal selections was presented. The violin playing of Ella Beatrice Ball was a feature.

Mrs. Enid M. S. LaMont gave her lecture recital, "Story and Song of the American Indian," at the residence of Mrs. Grace Shaw Duff, at Beechmont, New York, on February 15. She was accompanied by Beatrice Pinckney Jones.

Walter De C. Poultny gave a musicale at his home, No. 336 St. Paul street, Baltimore, last week, in honor of Mrs. Clarence Carey of New York. The participants were Arthur Webber, baritone, and Mortimer Browning, pianist.

An interesting students' recital was given last week by students of Julia Bichel at her studio in Baltimore. The participants were Ruth Sartoris, Nellie Spear, Violet Cruser, Bertha Lang, George Sartoris, William Weber and Henry L. Zirkel.

Frank Martin, the cornet soloist who has played with Sousa and Victor Herbert, has been chosen to succeed the late Louis Contorno as leader of the Fourteenth Regiment Band in Brooklyn. The appointment is a probationary one extending over six months.

Henry Clay Barnabee, the famous baritone of the "Bostonians," made an appearance at a private song recital in Springfield, Mass., a short time ago and surprised his old admirers by the vigor of his singing and the mellowness of his voice. Tom Karl was another singer at the same musicale.

A recital was given at the Arizona School of Music, Phoenix, Ariz., on January 24, by the pupils of A. Towner, pianist; Dufferin Rutherford, vocal instructor, and Frank Stuchal, violinist. The program was made up of works by Mozart, Godard, Sinding, Weber, Mendelssohn and Alkan.

"Aida" was sung in Springfield, Mass., February 23, as the first of two performances to be given there this year by the Boston Opera Company. The Springfield critics were particularly enthusiastic in praise of the work of Carmen Melis in the title rôle and Florencio Constantino as Rhadames.

Antoinette Szumowska, pianist, gave the third and last of a series of "lesson-recitals" in Springfield, Mass., recently, devoting her entire program to the explanation and performance of Chopin numbers. The series attracted a great deal of attention

and won Mme. Szumowska many new admirers.

Among the artists who have appeared recently in recitals at the concert hall of the Carnegie Library in Washington, D. C., are Fulton B. Karr, pianist; Mrs. Fannie A. Gage, soprano; Dr. William C. Dufferder, cornetist; and three young pianists, Zoe Miller, Flora Kempfe and May Matthews.

Verdi's "Il Trovatore" was sung in German at the Irving Place Theater, New York, on Friday evening of last week and attracted a large audience. The principals in the cast were Jeannette Allen as *Leonore*, Mmes. Fischer-Zarad as *Azucena*, Werner Alberti as *Manrico* and Johann Bass as the *Count*.

The Apollo Club of Boston will give a concert in Providence, R. I., March 22. This will be the fourth time this club has sung in any city outside of Boston in its many years of existence. It has given three concerts in Brockton, Mass., during recent years, but it will probably not go to that city this season.

At West Side Turn Hall, Milwaukee, last Sunday, the George Bach Symphony Orchestra played a cosmopolitan program, including the "Rigoletto" quartet, fantasia from "Pagliacci" and the fantasia from "Mefistofele." Agnes Don Levy, soprano soloist, sang Blumenthal's "Sunshine and Rain" and other numbers.

Wyllis B. Waterman, of Hartford, Conn., has been selected as organist at the South Church of New Britain to succeed E. F. Laubin, beginning May 1. Mr. Waterman is a widely known musician not only in Hartford but throughout the State. Mr. Laubin leaves to go to the Asylum Hill Congregational Church, Hartford.

The music department of the University of Washington gave a recital in Seattle, February 16, under the direction of Director Charles O. Kimball. The following members of the faculty took part: Moritz Rosen, violin; Frederic Fleming Beate and Grace Blanche Zimmerman, piano; Charles Case and Mrs. D. C. Hall, voice.

Edgar Clare Urban, formerly organist of Trinity Calvary Methodist Episcopal Church South in Baltimore, has been appointed to the same position at St. Bartholomew's Protestant Episcopal Church. Mr. Urban is a pupil of D. Merrick Scott, organist of the First Methodist Episcopal Church and Goucher College.

Carl Dietz, city comptroller of Milwaukee, appeared as soloist at the last Sunday afternoon people's concert in that city, rendering Phillips's "Son of the Desert Am I" with accompaniment by Charles J. Orth. The Christopher Bach Symphony Orchestra gave another fine program, playing Weber's "L'Invitation à la Valse" as a feature.

The Turkish Ambassador to the United States gave a musicale for charity the other day in Washington at which the artist of the evening was Katharine May Brooks, pianist, and a grandniece of former President Harrison. Assisting Miss Brooks were Mrs. John L. Edwards, soprano, and Mrs. Henry Purcell Veasie, contralto.

Two musical prodigies were introduced in New York on March 2, in the studio of Edmund Russell. They were Master Max, a Roumanian violinist of ten, who played Bach, Mendelssohn and Paganini selections, and Signorina Balmores, a fourteen-year-old Spanish-California girl, who sang coloratura airs from "Lucia" and other operas.

Nellie M. Greenawalt gave an organ recital at the Peabody Conservatory in Baltimore Sunday afternoon. Especially pleasing numbers were the Dubois "Canti-

lene Nuptiale," the Widor Adagio and the Schumann "Canon" in B Minor. Miss Greenawalt was assisted by Robert E. Stidham, baritone, who has a rich and powerful voice.

The executive board of the Nordamerikanischer Sängerbund has decided to drop the children's massed chorus which was to have been a feature of the great sängerfest in Milwaukee, June 20-23, because of the resignation of Mrs. Frances E. Clark as supervisor of music in the Milwaukee public schools. Mrs. Clark was to have directed the chorus.

George Bailhe, pianist, member of the Bailhe Trio, who appeared in Indianapolis with David Bispham in the latter's production of "Adelaide," is to open a joint studio in that city with David Baxter, the Scotch basso. Mr. Bailhe is a graduate of the Conservatoire de Paris, a pupil of Isador Philippi, Charles de Beriot and Moritz Moszkowski.

The Festival Chorus for the third musical festival to be given by the Chicago North Shore Association at the Northwestern Gymnasium in Evanston late in May, last week began rehearsals in three sections, working on Handel's "Judas Maccabeus." This chorus comprises 600 singers and will have a children's chorus of 1,600 voices.

Emma M. Libarie, a singer who lost her voice as the result of injuries received when a Minneapolis and St. Louis train collided with an automobile in which she was riding, will recover \$8,500 from the railroad. This is the amount awarded in the original trial of the case, which was appealed on the ground that the amount was excessive. The original verdict has now been sustained.

With a membership of twenty the Portage Male Chorus has been organized in Portage, Wis., under the direction of Jesse Saugstad, a choral and orchestral leader. Frank G. Schulze has been elected president, with Griffith Howell secretary. The first work to be undertaken is Frederick Fleming Beale's four-part "A Shepherd Lullaby," which will be followed by more difficult part-songs and choruses.

Pupils of Sergei Klibansky, the eminent vocal instructor, gave a recital in Carnegie Hall on the evening of March 3. There was a large audience and much pleasure was expressed over the high quality of the work of those who appeared. These included Mmes. Weil, Hathaway, Hill, Klee and Messrs. Fisher and Perkins. The program was an elaborate one containing songs by Mendelssohn, Grieg, Brahms, Wolf, Bauer, Fisher, Wagner and Hildach.

Joseph H. B. Joiner, of the New York sales staff of Wm. Knabe & Co., is meeting with success as a manager of concerts. A program given under his direction at the Union League Club in New York on February 28 enlisted the services of Mrs. William Rogers Wheeler, soprano; Flora Winifrede Hardie, contralto; William Rogers Wheeler, tenor; Edmund A. Jahn, basso; Elsa Fischer, violinist, and Carolyn Neithardt, cellist. Mr. Joiner played the accompaniments.

The third subscription concert of the Fortnightly Musical Club series in Greeley, Col., given February 21, introduced Elsa Ruegger, cellist, and Zella M. Cole, pianist. The Fortnightly Chorus, under direction of J. C. Wilcox, sang three numbers, the most pretentious being John Hyatt Brewer's descriptive cantata, "The Dawning of the Day." Miss Cole showed her versatility by singing the incidental solo for soprano. Mr. Wilcox announced the addition of a male choir for the fourth and last concert of this series.

The Haydn Male Chorus of New Albany, Ind., recently gave a concert in Louisville at Warren Memorial Church. The club was assisted by Louise Hollis, pianist, and John Peterson, bass. The club numbers, sung under the direction of Anton Embs, were Bullard's "Cavaliere Song" and "The Monk of the Mountain," Wagner's "Battle Hymn" from "Rienzi" and the "Chorus of Returning Pilgrims" from "Tannhäuser," the Vogrich arrangements of "Kathleen Mavourneen," "Coming thro' the Rye" and a number of folk songs.

A students' recital of the piano and vocal departments of Belcourt Seminary, in Washington, D. C., was held recently which reflected much credit upon the instructors,

Pearl Waugh, piano, and Mary McKinley, vocal. Those taking part included Carolyn Penniston, Harriett T. Chamberlain, Hattie M. McCord, Marie Murphy, Louise Hampton, Ewing Mayfield, Eleanor Lowd, Marguerite Pittinger, Grace Watkins, Mayme Storey, Linnie Mullins, Dorothy Graham, Arden Kelley, Elise Bowman, Marguerite Christian, Clara Blackford and Gwynn Griffith.

A new musical instrument called the "plectragrand," invented and designed by Harry F. Schenuit, well-known Milwaukee conservator, was heard for the first time in public at the last Sunday afternoon "pop" in that city by the George Bach Symphony Orchestra in West Side Turner Hall. The tone is brought forth by the use of plectrums instead of hammers. The instrument resembles a miniature grand piano and the tone is not unlike a combination of harp and zither. It was operated by means of a 7-layer attachment at the Bach concert, but has a regular piano keyboard.

Margaret Gorham, the Boston pianist, has been playing at a number of musicales in and around Boston in the past few weeks, and among them was a program given at the Hotel Lenox, in honor of Dorothy Donnelly, the actress now appearing in "Mme. X" at the Majestic Theater. Miss Gorham also played before the Norwood (Mass.) Library Club last week Monday and took part in a concert in Haverhill, Mass., Tuesday. In company with Fay Cord, soprano, she will give a concert before the Harvard Musical Association, March 10, and will play at the Mansfield, Mass., Woman's Club, March 24.

On the evening of February 25 the Eilenberg-Lindner Conservatory of Music, of Montgomery, Ala., gave its one hundred and sixtieth recital. Of the seventeen numbers played the best rendered were Mendelssohn's "Spring Song," by Juliet Burke, violin; Borowski's "Pas de Danse," by Emma Cody; Bohm's "Moto Perpetuo" and Gluck's "Largo," violin, by Pauline Lewy; Godard's Second Valse, piano, Frankie Mapes; Wier's "It Is the Voice of My Dream Love," song, Rita Miller; Seeling's "Lorely," piano, Anecola Bingham; Grieg's "Caprice," piano, Agnes Marks; Mascagni's "Ave Maria," song, Mary Thweatt, and Schutt's "Carnival Mignon," Suite, piano, by Susie Reese.

On the afternoon and evening of February 22 there were given two artist recitals by Charles C. Washburn, baritone, of Nashville, Tenn., under the auspices of the Valdosta Musical Association in Valdosta, Ga. The afternoon recital was a children's matinée musicale and consisted of a group of songs by Alice Terhune, Gerritt Smith, Jessie Gaynor, Mrs. Ashford, Pigott, Edwards, Porter, Page, Lohr, Wm. S. Johnson, Robinson, Woodward and a group of seven songs by Sidney Homer. The evening concert consisted of numbers by Handel, Leoni, Thayer, Clay, Meyer-Helmund, Neidlinger, Tirindelli, Beethoven and a group of seven by Sidney Homer. Conrad Murphree was the able accompanist. On the 22d of April Valdosta will have a music festival, with Walter Damrosch's New York Symphony Orchestra, assisted by Florence Hinkle, soprano; Christine Miller, contralto; Albert Quesnel, tenor, and Arthur Middleton, basso, to be heard at afternoon and evening concerts.

Mrs. Clara Bowen Shepard, Milwaukee's leading impresario, has arranged an imposing list of musical events for the Lenten season in that city. On Sunday afternoon, March 12, Pepito Arriola, the Spanish boy pianist, will make his reappearance at the Pabst Theater. Jeanne Jomelli, dramatic soprano, goes there for the second time March 16. The belated engagement of Mischa Elman, violinist, will be filled on Sunday night, March 19, at the Pabst. At the Milwaukee Auditorium, on Tuesday, March 21, the Chicago Grand Opera sextet will appear in an international operatic concert. Only those cities favored by short engagements by the Chicago company during the grand opera season will hear this sextet, which is composed of John McCormack, the Irish tenor; Margarita Sylva, the French soprano; Caroline White, the American soprano; Jeanne Korolewicz, the Polish soprano; Nicola Zerola, the Italian tenor, and Wilhelm Beck, the German baritone. Isidora Duncan, classic dancer, will perform on the Friday following, with Walter Damrosch's New York Symphony Orchestra accompanying.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Benedict, Pearl—Easton, Pa., March 29.
Bispham, David—Cincinnati, March 14.
Busoni, Ferruccio—Denver, March 14; New York, March 21.
Chapman-Gould, Edith—New York, March 30.
Connell, Horatio—Amherst, March 16; Philadelphia, March 23.
Cord, Fay—Boston, March 10.
Cracroft, Marie—New York, March 13 and 20.
Cucellar, Mme. Maria—Mendelssohn Hall, New York, March 22.
Dunham, Edna—Mendelssohn Hall, New York, March 21.
Eddy, Clarence—Fargo, N. D., March 10; Des Moines, March 12; Mitchell, S. D., March 13; St. Paul, March 14; Topeka, March 20; Wichita, March 21; Emporia, March 22; Hutchinson, March 23; Kansas City, March 27; Williamsport, Pa., March 30; Wilkes-Barre, March 31; New York, April 1.
Elman, Mischa—Washington, March 10; Chicago, March 12.
Falk, Jules—Philadelphia, March 13.
Farrell, Frank—Mendelssohn Hall, New York, March 28.
Gorham, Margaret—Boston, March 10; Mansfield, March 24.
Haines-Kueter, Edith—Los Angeles, March 15; Chicago, March 20.
Hambourg, Boris—Cincinnati, March 17-18.
Hargreaves, Charles—Detroit, March 20; Minneapolis, March 23.
Hastings, Frederick—Philadelphia, March 14; Washington, March 20; Rochester, March 22; Albany, March 25.
Hofmann, Josef—Lincoln, Neb., March 13; St. Joseph, Mo., March 16; Kansas City, March 17.
Hudson-Alexander, Caroline—New York, March 26; Pittsfield, Mass., March 30; April 3 to 21 (tour west as far as Kansas City); Port Huron, Mich., April 26.
Huhn, Bruno—New York, March 30.
Jennings, Pauline—Brooklyn, March 14.
Jomelli, Jeanne—Milwaukee, March 16.
Kaufmann, Minna—Mendelssohn Hall, New York, March 29.
Kellermann, Marcus—Chicago, March 16-20; Minneapolis, March 23.
Kirkby-Lunn, Mme.—Cambridge, Mass., March 2; Boston, March 3-4; New York, March 12; Philadelphia, March 20; Detroit, March 21.
Listeman, Virginia—Abilene, March 10; Salina, March 11; Manhattan, March 13; Hastings, Neb., March 14; Lincoln, Neb., March 15.
McCue, Beatrice—New York, Carnegie Hall, March 16; Lawrence, N. Y., March 25.
Martin, Frederic—Syracuse, March 22.
Miller, Christine—Indianapolis, March 10; Toledo, March 21; Rochester, March 23; New York, Carnegie Hall, March 29.

Norelli, Jennie—New York, March 10; Washington, March 19.
Olitska, Mme.—Chicago, March 19.
Otten, Anna—Atlanta, Ga., March 19.
Powell, Maud—New York, March 14, 17.
Rabold, Margaret—Baltimore, March 17.
Rider-Kelsey, Mme.—Brooklyn, March 19.
Rogers, Francis—New York, March 13; Washington, Pa., March 20; Chicago, March 23; New York, March 30.
Salmon, Alvah Glover—Camden, N. J., March 17.
Schnabel-Tollefsen, Augusta—Brooklyn, April 7.
Showalter, Edna—Syracuse, March 22.
Stojowski, Sigismund—Mendelssohn Hall, New York, March 18.
Strong, Edward—Newark, March 12; New York, March 14; Pittsburg, March 16; New York, March 24; Jersey City, March 27.
Thompson, Edith—Brooklyn, March 16.
Waldo, Helen—Lafayette, Ind., March 14; Newark, March 17; Mendelssohn Hall, New York, April 25.
Welsh, Corinne—New York, March 30.
Wells, John Barnes—New York, March 11, 20 and 30.
Werrenrath, Reinald—Katonah, N. Y., March 15.
Whitehill, Clarence—Mendelssohn Hall, New York, March 23.
Williams, H. Evan—Denver, March 14.
Wirtz, Bart—Baltimore, March 17.
Orchestras, Choruses, Quartets, etc.
Adamowski Trio—Boston, March 23.
American String Quartet—Mendelssohn Hall, New York, March 23.
Boston Symphony Orchestra—Boston, March 10 and 11; New Bedford, Mass., March 13; Boston, March 17-18.
Brooklyn Oratorio Society—Brooklyn, March 19.
Cincinnati Symphony Orchestra—Cincinnati, March 12, 17 and 18.
Flonsaley Quartet—St. Louis, March 10-11; Northfield, Mass., March 14; Grinnell, Ia., March 17.
Hoffmann String Quartet—Boston, March 28.
Kneisel Quartet—Baltimore, March 10; Mendelssohn Hall, New York, March 14; Brooklyn, March 16; White House, Washington (evening), March 10.
Manhattan Ladies' Quartet—New York, March 11 and 13; Brooklyn, March 15 and 30.
Mead Quartet, Olive—New York, March 22 (Mendelssohn Hall).
Minneapolis Symphony Orchestra—Minneapolis, March 10, 12, 17 and 19.
Musical Art Society—New York, March 16.
New York Philharmonic Orchestra—New York, March 10, 12 and 14.
New York Symphony Orchestra—New York, March 12, 17 and 19.
Oratorio Society of New York—New York, March 10.
Philadelphia Orchestra—Philadelphia, March 10, 11, 17 and 18.
Philharmonic Trio—Brooklyn, March 11.
Rubinstein Club—New York, March 11.
Seattle Symphony Orchestra—Seattle, March 12 and 19.
St. Louis Symphony Orchestra—St. Louis, March 12 and 19.
Thomas Orchestra—Chicago, March 10, 11, 17, 18.
Volpe Symphony Orchestra—New York, March 19.
Young People's Symphony Concert—Carnegie Hall, New York, March 11.

CHICAGO'S NEW VOCAL ART SOCIETY

Anna Groff-Bryant Announces Plans of Organization—With Local Teachers and Schools

CHICAGO, March 6.—The inauguration of The New Vocal Art Society took place at the studios of the Anna Groff-Bryant Institute last Saturday afternoon. The program for the occasion included an address by Anna Groff-Bryant, stating the purposes for which the society was founded; vocal numbers by Minnie Mueller-Robinson, and an address by the Rev. John W. Stockwell. About fifty invited guests were present.

"Let me call to your mind the names of organizations with which you are already familiar, that we may by comparison and by contrast the better understand the nature and the place of this new organization," said Mme. Groff-Bryant.

"The well-known Chicago organizations are: The Apollo Club, the Mendelssohn Club, the Madrigal Club, the Musical Art Society. Each stands for the study and interpretation of vocal compositions of various kinds, whether männerchor, oratorio, songs or ballads. None of them claims the slightest knowledge of or interest in vocal education, vocal research and science, or the advancement of vocal art. While all of those mentioned do stimulate the general interest in musical composition, they contribute nothing of correlated value to the education of singers nor to the advancement of vocal art itself. The New Vocal Art Society, on the other hand, stands for just exactly these things for which the others do not stand. It has taken up an entirely new position."

One of the best concert programs of the season in Oak Park was given at the First Presbyterian Church recently under the direction of Edgar A. Nelson. The quartet under his direction enlisted Mrs. Ila Burnap Hinshaw, soprano; Hazel Huntley, contralto; Arthur Jones, tenor, and Arthur Middleton, bass, and gave an excellent account of itself.

John Loring Cook gave his twenty-eighth pupils' recital Monday evening in the Wurlitzer Hall. Inger Margaret Hartig, the Danish pianist, and Frank P. Mandy, violinist, were the assisting artists. The chief choral feature was Gounod's "Gallia," and ladies' chorus, with Mrs. B. M. Morgan as soloist.

Dwight Edrus Cook has been selected to conduct the music at the Third Congregational Church in Oak Park.

Evangeline Wallace presented an informal program on "Palestrina" last Tuesday afternoon before the Woodlawn Musical Study Club.

The pupils of Mrs. Agnes Nering, of the Illinois College of Music and Dramatic Art, gave a concert at Assembly Hall, on Chicago avenue, last Sunday afternoon.

Marie Sadler gave a sonatina program last Wednesday evening at her studio in the Fine Arts Building. This was the inaugural of a series of pupils' programs to be given there every month.

An interesting program of organ music was given last Wednesday at the School of Music at the Northwestern University, by Gladys Day, Mrs. Hazel Bentley and Neva Kennedy, the vocal numbers being furnished by Adeline Nelson and Charles E. Lutton.

H. B. Bartholomew, who has a studio in Kimball Hall Building, gave a very successful out-of-town organ recital last Monday at Batavia, Ill.

Carl Ziegfeld, general manager of the Chicago Musical College, is in receipt of a letter from Professor Sternburg, a well-known teacher of music residing in Hamburg, suggesting that an exchange of students between prominent music schools in America and Germany might be quite as profitable to the students as is the present arrangement of exchanging professors now in vogue between England and this country.

The Fredericksen Recital

Frederick Fredericksen, a violinist of merit, showed admirable quality in projecting a program that had novelty and nationalistic value, at Music Hall recently. A number worthy of more elaboration than was earlier remarked was the Sonata for Piano and Violin, op. 19, by William Wilhelm Stenhammer, a composer who came into prominence fifteen years ago through his now famous Piano Concerto in B Flat. The constructive power of Stenhammer in the Sonata is equally marked in this composition and he has colored and harmonized after the style of Brahms. Both the ensemble effect and the poetic power of the Sonata was well developed by Mr. and Mrs. Fredericksen (she playing the piano part). Another important number was the Quintet by Sinding. The technical writing in this instance (for the piano) confines itself to almost constant repetition of the same figure. In the exposition of this somewhat disjointed but markedly difficult work, Mr. and Mrs. Fredericksen not only developed rich tone and clear technic, but had admirable assistance from Clarence Evans and Richard Wagner. In times like this, when the question of nationalism in music is attracting so much attention, it is pleasing to observe that those who represent a distinctive school as well as the Fredericksens should elect to give programs of this class.

The Swedish Association gave a concert last Tuesday evening in Orchestra Hall under the direction of Alfred Holmes. Zefer Algots, a youthful pupil of Mr. Holmes, did surprisingly good piano work in Weber's "Concertstück," and Frank Winter scored heavily, as usual, in De Beriot's Seventh Concerto for Violin. The

Trio from Haydn's "Creation" was given most acceptably by Mrs. Marie Sidenius Zandt, Grant Kimbell and Albert Borroff. Later in the program they were associated with Jennie F. W. Johnson in the Quartet from Rossini's "Stabat Mater."

George Nelson Holt has been engaged as soloist at the Pilgrim Congregational Church, of Englewood.

Genevieve Barry, a young soprano pupil of Mrs. Hannah Butler, whose work was pleasantly commented upon here by the grand opera artists, gave a recital last week before the Catholic Woman's League.

Marie Edwards, the clever young pianist-composer, has just written a new Viennese Waltz that has been published by the Gamble Hinged Music Company.

Hilda Enander, a young woman of Chicago, a member of the Lakeview Musical Club and a teacher of piano in the Chicago Musical College, furnished a one-act comedy, entitled "The White Horse Inn," a clever conceit that was nicely revealed by Letha Dreyer, N. H. Kippen and Walter Green last Saturday morning at the Ziegfeld. Music was furnished by a large orchestra completely peopled by pupils of the Chicago Musical College.

C. E. N.

SULLI PUPILS HEARD

Vocal Teacher's Birthday Celebrated by Students in New York

A musicale was given at the studio of Giorgio Sulli, the New York teacher of singing, on Friday evening, February 24, by Mr. Sulli's New York pupils. The entertainment was in honor of the teacher's birthday, and there was a large audience present. Mr. Sulli received, besides the congratulations of all present, many flowers and gifts and a large check from the New York and Bridgeport classes.

After a splendid rendition of the duet from "Lakmé" by Mrs. Rose Stahel and Mrs. M. C. Eddy, Mr. Sulli introduced a number of pupils who had studied only a short time but who showed good progress under his careful teaching. Those who appeared were: Joseph Girardi, baritone; Esther Leary, soprano; Frederica Roecker, alto; Mrs. G. Gershel, soprano; George Stacty, lyric tenor; Helen Smith, a contralto; Crystal Sackett, contralto; Thomas Von Hemert, bass; Lillian Wilson, soprano; John Black, baritone; Zara Boyce, coloratura soprano; Mrs. J. R. Watson, dramatic soprano; Serafino Bogatto, lyric tenor; Rebecca P. Jeffries, dramatic soprano, and Mrs. F. H. McCarthy, who has a clear and powerful voice, and sang for the first time a new composition by Mr. Sulli (the words by herself) entitled "Messenger of Love." Mme. Penn-Parish showed a finely trained soprano, and Mrs. Eddy, mezzo of sympathetic quality, and Mrs. Stahel a clear coloratura. The program closed with a duet from "Aida" admirably sung by Mrs. R. Seligman and Mrs. I. Cockrell.

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